View from Jan. 26 No. 265 Sale Jan. 31, Feb. 1, 2

JAPANESE COLOR PRINTS

A COLLECTION FROM BERLIN, GERMANY

No. 305. CHOKI.

To Be Sold at Auction

Wednesday, Thursday, Friday Evenings,
January 31, February 1, 2, 1923, at 8 o'clock

THE WALPOLE GALLERIES

12 West 48th Street *Telephone Bryant* 4140 New York, N. Y.

View from Jan. 26 No. 265 Sale Jan. 31, Feb. 1, 2

JAPANESE COLOR PRINTS

A COLLECTION FROM

BERLIN, GERMANY

Especially Strong in Fine

HARUNOBU EXAMPLES

whose prints, in subject, printing and quality, are in Collector's Proof Condition.

Among the unusually fine examples are "O No No Tofu," "The Drowsy Wheel," the "Ide" and "Chidori" Tamagawa series, "Taga No Ura," "Youth Visiting the Yoshiwara," "O Sen in Kagiya Teahouse," Matsumotoya in pink and silver; Choki's "Courtesans by Moonlight," Sharaku's "Yonesaburo as a Woman," Two of Utamaro's Silver Ground series; "Ten Types of Courtesans"; and his rare Book, "Seiro Nenchu Goji"—Women of the Green Houses; a few fine Primitives. Lacquer and Beni prints; Examples of the Best Period of Kiyonaga, Koriusai, Toyokuni; a splendid selection of Hosoye by Shunsho and his School; a fine group of Surimono including a five-sheet print by Gakutei; Landscapes, etc., and

Thirty Fine Prints at end of the First Session from Private Source, including Seven Sharaku on silver ground; Kiyonaga's Hashira ye of the Salt Girls; Koriusai's superb group with "Kayoiji of Yechizenya"; Hiroshige's "Kiso Snow" Triptych, etc.

FIRST SESSION . . .	Nos. 1—227
SECOND SESSION . .	228—472
THIRD SESSION . . .	473—728

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Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AT THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. TERMS CASH. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Priced copies of this catalogue at $4.00 each after the sale.

THE WALPOLE GALLERIES

LENORE YOUNG TURNBULL EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT

No. 7. HIROSHIGE.

JAPANESE COLOR PRINTS

A COLLECTION FROM BERLIN

Including an Unusually fine group of Prints by Harunobu; with a few prints at the end of the First Session from Private Source containing Seven Sharaku Prints

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BIRD AND FLOWER PRINTS, ETC.

1. A BASKET OF FISH BY HIDEMARO.
With hat and rod; printed in grey and black. Square form. Signed.

HIROSHIGE

2. SPARROWS AND CAMELLIA IN SNOW. 6½ x 14¼.
A pretty panel, but slightly rubbed at the bottom. Signed.

3. KINGFISHER AND PORTULACCA. 6¾ x 8¾ ins.
Fine color. Fair condition. Signed.

4. KINGFISHER ON A STUMP. 7½ x 5⅛ ins.
Scarce little oblong print. Signed.

5. HIROSHIGE: FALCON PINE AND SUN.
Pillar print in rich, mellowed tone. Signed, stain spot.

6. FALCON AND SNOWY PINE BY HIROSHIGE: PILLAR PRINT.
Rare and beautiful example in tones of blue, rust red of the trunk and heavily massed snow.
Signed, kakemono form.

7. FALCON ALIGHTING AT SUNSET: PILLAR PRINT.
High red sun partly seen over the Pine with its "pale yellow candles," the fluttering bird just alighting.
Signed, mellowed, kakemono form.
(Illustrated)

HOKUSAI

8. PINK AZALEAS AND CANARY. BY HOKUSAI. 6¾ x 9¾ ins.
An exceptionally beautiful Chuban size print from Hokusai's Kacho series.
Signed, has been folded.

9. WISTARIA AND GREY BLUE SEKIREI BIRD WITH LONG TAIL.
Beautiful print in chuban form, 6⅞ x 9¾ ins.
Signed by Hokusai.

10. BIRDS AND PEACH: NARROW PANEL.
Blue background, the grosbeaks with blue crests tilted on a full flowering branch.
Signed by Hokusai.

11. FALCON AND SNOWY PINE BY KEISAI.
Broadsheet, undivided, the left side having frond of Purple Iris and bud.
Signed by Keisai, full size.

12. DIVING MANDARIN DUCKS BY RAISEN.
Printed in two tones of grey blue and black. 13½ x 8¾ ins.
Signed by Raisen.

13. STORKS STREAM AND PINE BY SHUNSHO. 6⅜ x 8¾ ins.
Beautiful impression and condition in pale yellow, blue, pink and green.
Signed. Chuban form.

SAWA SEKKYO: 1770-1820

An Independent Artist, though originally a pupil of Torin and his work is rare.

14. PHEASANTS FEEDING NEAR A PLUM TREE. 13¾ x 9¼.
Broadsheet printed in stone blue tones.
Signed. Fine condition.

15. DIPTYCH (UNDIVIDED) BY UTAMARO.
A Plum tree with a Falcon stretching, superbly printed in greys, while a small bird sings on the same extended branch.
Signed, thick soft paper, but with wormhole and stain to left.

16. FALCON BY UTAMARO: HOSOYE IN BLACK AND WHITE.
Falcon on a Pine.
Full size, signed. Splendid line. 5¾ x 13¾ ins.

SURIMONO BY GAKUTEI, SHINSAI, SHUMMAN, HOKUSAI, ETC.

Including Diptychs and a five-sheet surimono by Gakutei.

GAKUTEI.

17. PENTAPTYCH OR FIVE SHEET SURIMONO.
Showing a procession of Courtesans with their Shinzo and Kamuro at New Year's. Beautiul color and much silver, bronze and gauffrage printing.

Five sheet surimono are almost unknown. There is a record of two having been sold in England in the last ten years.

18. WARRIOR WITH LONG SPEAR.
View of moat in silver and castle. Signed.

19. TWO LEARNED MEN SEATED WRITING.
Kamuro at New Year's. Beautiful color and much silver, bronze printing. Signed.

20. SAGE AND STORK UNDER A CHERRY.
Gauffrage, purple and gold printing; with blue foreground. Signed.

21. SURIMONO ATTRIBUTED TO GAKUTEI.
Two warriors fighting over a lady, splendid color and silver printing. Signed.

HOKKEI.

22. A COURTESAN WITH NEW YEAR'S LUNCH.
Seated near a kimono rack, and with the details gauffered in gold and silver. Signed.

23. A LADY ARRANGING NEW YEAR'S GIFTS.
Printing in silver and color.
Signed.

24. MOTHER TEACHING A BOY TO WRITE.
Verandah scene with silver clouds, silver, green, gold and gauffrage with the beautiful colors. Signed.

HOKUSAI.

25. MAN IN BLUE BEFORE A LOW TABLE.
Signed "Sori."

2- 26. HOTEI ON HORSEBACK LED BY A GIRL.
Charming print with bronze, silver and color. Signed.

2- 27. LADIES MAKING UP NEW YEAR'S TRAYS.
By the light of an Andon, beautiful color and silver.
Signed "Iitsu."

2.50 28. TWO SOLDIERS AND A CHILD.
Near a shore with silver ripples and much silver detail.
Signed Iitsu Hokusai.

2- 29. SURIMONO: OBLONG FORM.
Peasant women with faggots resting near a loaded bullock.

/- 30. UBA AND JO ON THE SHORE.
With pine and stork flying against the rising sun.

/.50 31. STREET OF SHOPS, BRIDGE AND RIVER. 7½ x 20 ins.
Long form, scarce. Surimono attributed to Hokusai.

3.50 32. MOTHER AND BOY WITH A DOG.
Soft color and silver. Signed.

KEISAI YEISEN

3- 33. SCREEN WITH FUJI AND NEW YEAR EMBLEMS.
Screen border in blue and bronze.
Signed.

KITANUKI.

/- 34. LACQUER DRESSING TABLE.
In black with gold printing, with open drawers, the mirror draped with pink.
Signed. Finely printed.

KUNIYOSHI.

42.50 35. SUNRISE IN THE MOUNTAINS.
The Stream printed in silver.
Signed.

2- 36. SUIKODEN SERIES.
Girl playing the Koto. Robe patterns in silver and color.
Signed.

YANAGAWA SHIGENOBU.

37. LADY WITH SERVANT CARRYING A GIFT.
Printed in gold, silver and color.
Signed.

SHINSAI.

38. TRAY FOR TEA; AND A WRITING BOX.
Tea service, etc., in beautiful lavender, silver and black. Signed.

39. WARRIOR'S COAT AND FAN.
Very finely printed with use of gold bronze, blue, silver and lilac.
Signed.

40. GOBAN BOARD WITH JAR OF PLUM BLOSSOMS.
Delicately printed. Signed.

41. A BOOK RACK.
In pale lilac, red, blue and gold. Signed.

42. A PILE OF SILK WITH FAN AND SASH.
The latter on a gold bronze ground. Signed.

SHOSADO.

43. TWO CARP AND STREAM.
The fish in black on an ecru guaffered stream with seaweed. Beautifully printed. Signed.

SHUMMAN.

44. TWO WARRIORS IN ARMOR.
The details in silver and gold.
Signed.

45. SURIMONO DIPTYCH: RICE FIELD.
Men stooping working; woman carrying a kettle and lunch with a child on the dam. Signed.

46. WAR HAT SWORD AND BOX.
In very fine gauffrage and color. Signed.

47. A GAME COCK.
Very good color. Scarce subject. Signed.

48. THREE BOYS AND A SILVER BALL. Signed.

49. A LACQUER LETTER BOX.
With a branch of plum blossoms. Beautifully printed. Signed.

50. MAN ON A VERANDAH ENTERING A HOUSE.
His robe in remarkable diaper of silver and gauffrage, offset by the black lattice and porch shelter. Signed.

51. WARRIOR IN BLUE BY A CLIFF.
Signed.

TOYOKUNI II.

52. LADY AND MAID ARRANGING GIFTS.
Lovely scene opening on a garden with lady and a kneeling maid. Signed.
See also No. 259, for continuation of surimono.

SUZUKI HARUNOBU: Worked 1755-1769.

The first color printer of Japan to use an unrestricted color scheme, tinting the whole of his compositions to the edges of the paper. "A Draughtsman of extraordinary sweetness and elegance, whose influence on his contemporaries, many of them older than himself, was universal."—*Morrison.*

53. ONO NO TOFU AND THE FROG. 8 x 11 ins.
Young girl in rose color with blue umbrella, in the role of Ono No Tofu watching the frog attempt to leap to the willow bough, symbol of persistence.
Full size, unsigned. Illus. in the Danckwerts Collection.
ARTIST'S IMPRESSION AND IN COLLECTOR'S CONDITION.
(Illustrated, p. 11)

54. IDE NO TAMAGAWA. 8⅛ x 11⅛ ins.
Three girls crossing the river, the two maids barefooted, one holding her mistress' arm, and the other lifting up the beautiful silks of purple and white. The wild yellow yamabuki on the shore is not more graceful as it bends in the breeze than these three girls as they step into the stream.
SUPERB EXAMPLE, EXQUISITE COLOR AND CONDITION, sharp and fresh. Unsigned.
(Illustrated, p. 11)

No. 53

No. 54

55. MASSAGE AFTER THE BATH.

25- A woman seated on an engawa, wrapped in a blue bath robe, with which she wipes one ear; her maid in pink stoops behind her massaging her back. Yellow ground.

Unsigned. 8¼ x 11¼ ins., full size with top margins and slight oxidization of wood work at edges.

56. MOULDING MAWATA OR FLOSS SILK.

35- A girl in purple sits on the engawa before a small heating apparatus, a cat beside her and a bundle of mawata. She is talking to a youth in a pale striped robe who sits on the edge of the verandah with a bundle in his lap.

8½ x 11¼ ins. Fine color and condition. Signed on the stork screen. Reproduced in the Harunobu Memorial Catalogue.

57. YOUTH TRAVELLING WITH AN OX.

55- A Youth, his head tied in a kerchief, wearing a striped robe over blue, thrown off the right shoulder showing the rose colored under robe, stands near a momi tree holding a pipe. He leads a white ox with red saddle blanket.

Signed 8 x 11. Delicate and beautiful design in good condition.

No. 60

No. 61

58. TEA HOUSE YOROZUYA AND THE TROUBLESOME GETA.

Upper verandah on the sea at Wada, where lovers and a maid are resting; the youth standing trying to fix the geta of his mistress, who hides the bare foot under dress and points to the shore where the trouble happened.

55-

Signed, 8¼ x 11, very crisp and beautiful impression and full of color harmonies.

59. YOUTH AND GIRL HUNTING SINGING INSECTS: NIGHT.

A very beautiful design which gains delicacy and value from the solid black night background, but time-browned.

17 50

Signed, 8¼ x 11.

60. GATHERING HAGI: AUTUMN TWILIGHT.

A lady wearing violet over rose color; a long veil, bordered with pink, thrown over her head, which her maid holds away from the blossoms growing beside a stream, while her mistress gathers a spray.

190-

Signed, beautiful color, slight oxidisation of the background. Full size, 8 7-16 x 11¼.

The poem reads "When she touches a spray, the dew-drops fall, and evening comes.

(Illustrated)

61. HAGI NO TAMAGAWA, MOONLIGHT. "Six Tama River Series."
Two women walking in an embrace, one with large shade hat, stop to admire the bush clover dipping in the stream which curls and curves beyond green banks through the picture. Full moon breaking through pink clouds.
Signed. 8½ x 10⅞. Fine color and condition. One of Harunobu's most delightful compositions. Reproduced in Kurth.
(Illustrated, p. 12)

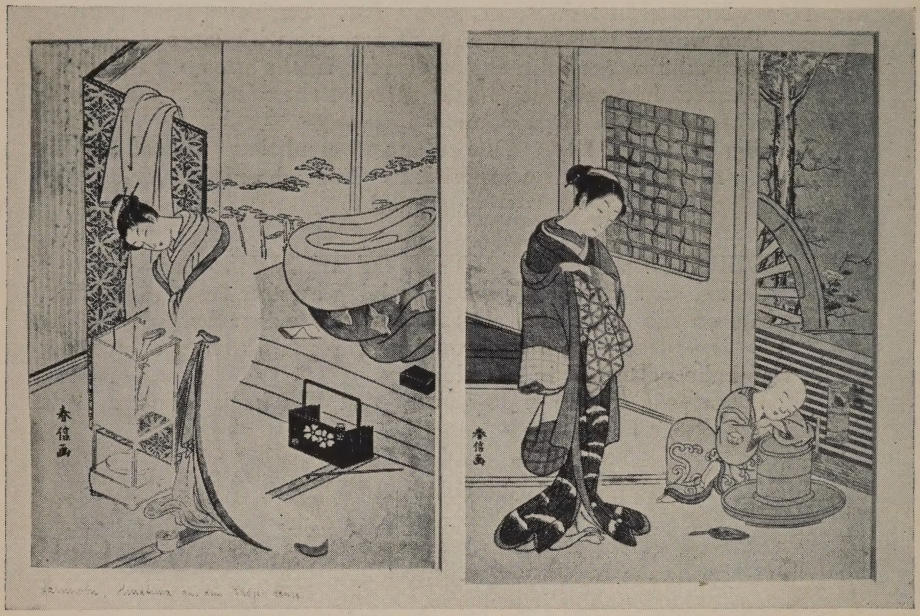
62. A COURTESAN OF THE HOUSE OF THE IVY.
Seated on a checkered mat, receiving a letter from a Kamuro, while on the other side another Kamuro cleans her pipe. The robe is orange tied with lavender, the girl wearing a lavender Uchikake patterned in iris blossoms.
Large size, 8 1-16 x 10¾, unsigned, the background a little stained near the crest.

63. LOVERS PLAYING "FLOSS BALL" UNDER A WHITE CHERRY TREE.
The robes in rich aubergine, green and orange; the figures of peculiar grace as they watch the ball high up between them against the Bamboo fence.
Signed, charming subject in good color but thinned at top. 8¼ x 10½.

64. THE MORNING MASSAGE.
A courtesan on one knee on the verandah reading a letter which she holds down with her pipe, while her Kamuro massages her back; two junks seen through the barred window.
Signed, full size, 8¾ x 11¼. Margins.

65. THE KAKEMONO PAINTING: "12 CITIES SERIES."
A Youth seated on the floor by his brushes, colors, etc., leans back to examine the kakemono painting held up by a girl in pink; barred window and bamboo in the background.
Signed, 9⅞ x 7½. Seal printed in dark silver of Ebita the publisher.

66. IMAZU TANGO, CANDY STORE.
Courtesan and Kamuro passing, preceded by a servant carrying a lantern (partly seen). A print of soft champagne shades with black; the barred window at the back in deep red.
Signed, 7⅞ x 10½, soft colors.



No. 67 No. 68

67. THE COURTESAN HINATSURA OF CHOJIYA.

Leaning over to light an andon, her sweeping robe of white in gauffered lines, the rose pink of her couch and the delicate rose of the robe over her pale yellow bed-screen in conjunction with the corn color of the foreground makes an enchanting color scheme in which Harunobu himself must have delighted.

Signed, 7⅞ x 10½.

Excessively rare and beautiful example.
(Illustrated)

68. "THE DROWSY WHEEL."

Pale ecru background, with a barred window showing a violet sky, near which stands the figure of the girl pulling her lavender uchikake up on the shoulder of her green silk patterned in snowy bamboo. The boy in a yellow dress is asleep near a door opening on the murmur of a water wheel, in an evening sky of violet.

Signed, 8⅛ x 11. Very fine condition, color and impression.

A print with all the freshness of Harunobu's original color feeling.
(Illustrated)

No. 69

69 BEFORE SUNSET, 11¼ x 8½.

Matsukaze of Ogiya with her two Kamuro passing the house Wataya. Series: Ukiyo Bijin Yosebana or "Garnered Floral Beauties of the Floating World." All the robes are gauffered white over rose color and aubergine with a delicate gauffered pattern in bamboo trees in black, tied with obis of soft black striped with ivory.

Signed. Date about 1767.

VERY FINE IN COLORING, IMPRESSION, GAUFFRAGE AND CONDITION. Conceded by collectors to be among the most exquisite and desirable of the Harunobu prints, and as Prof. Fenollosa states of them "of a soft charm more delicate and varied than the Greek."

(Illustrated)

70. UME OR THE PLUM BLOSSOM.

25-

A young Girl blowing bubbles to the delight of her brother who dances with joy. A Plum tree silhouetted against the pale evening sky. Her rose lined purple robe is tied with blue striped brocade over white.

Signed, 8⅛ x 11. Beautiful color but has a few spots in the sky.

An exquisite composition; the poem reads (in part):

"Spring with breath astir
Flushes her white thoughts
With the fragrance of the sweet plum bough."

71. THE WELCOME SPRING.

21-

A girl in a short blue coat over pale green turns in a doorway with a charming pose to listen to a Uguisu or Nightingale in the Plum Tree near the well.

Signed. Good quality. Full size, corner hurt, 11 x 8⅛.

72. LOVERS AT THE IRIS POND: SPRING.

37-

The girl wears a dress of fine blue stripes thrown off the shoulder from the rose colored under robe and a large shade hat, and carries an open fan. Her lover stoops beside her to tie his sandal; yellow ground and zig-zag yellow bridge beyond across the Iris bed.

Signed. Fine example and color, slight fault at the hem of her robe. 8⅛ x 11.

73. EARLY MORNING: SUMMER.

65

A Courtesan in a thin striped gauzy silk, having opened the shoji showing river and iris plants, is loosening the cord of the Sleeping Net—a partly dressed boy tugging at her skirt.

Signed. Full size, beautiful color and condition, 8½ x 11¼.

74. CHIDORI NO TAMAGAWA: THE WALK BY THE RIVER.

20-

A courtesan with a big shade hat dressed in blue with tan and white striped obi walks beside a stream. She is followed by a boy in pink robes. Sanderlings are flying in the air. From the "Six Tamagawa" series or "Chidori no Tamagawa" in the province Mutsu.

Size 8¼ x 11. A rare print in good condition.

No. 75

No. 76

75. THE INTERRUPTED WALK: SPRING. 8½ x 11¼.

A Youth in violet tied with pink stoops to remove a pebble from the geta of his Mistress, who leans on his shoulder, raising her foot from out the pink folds of her summer silk. She carries a closed blue umbrella and wears a blue obi. There is some oxidization of the dove blue background.

260—

Signed. Beautiful subject and color, full size, fine condition, with left margin. 8½ x 11¼.

(Illustrated)

76. THE LESPEDEZA AT HAGI NO CHAYA TEAHOUSE.

"Ukyo Bijon": "Beauties of to-day, Young Girls Typified by Flowers." A Girl in violet over rose color, tied with green, stands near the Teahouse with her Lover who picks a spray of the graceful pink blossoms.

65-

Signed. 8 7-16 x 11¼.

A RARE AND EXQUISITE PRINT, IN FULL SIZE, illustrated in Binyon, but not cut down as the British Museum copy.

(Illustrated)

No. 77

SUZUKI HARUSHIGE: 1747-1818.

77. LOVE'S MESSAGE, 8½ x 10¾.
A girl sheltered from the rain by the umbrella of her attendant, holds a little model of a junk, which she is about to launch on the stream as a signal to her lover lower down; the white robes embossed and diapered in gauffrage.
Signed, Harunobu. Date about 1760. Fine condition.
The signature here is of exceptional rarity, and authorities differ as to whether it is that of Shiba Kokwan (son and pupil of Harunobu) or an early Koriusai. Shiba Kokwan has recorded the fact that he issued prints so signed. See also No. 307.
(Illustrated)

HIROSHIGE'S 60 VIEWS.

78. IKI PROMONTORY: SNOW VIEW.
Beautiful color and good condition with margins.
(Illustrated, p. 19)

79. YORO FALLS.
Fine color, condition, with margins.

80. WHITE RAIN AT DAISEN.
Low tide at Bundo. Both in good color with margins. (2)

No. 78. Iki Snow.

4- 81. THE FALLS AT BICCHU.
Rope Bridge at Hidachi. Both in good color. (2)

3- 82. FISHERMEN PULLING IN NETS AT KASUZA.
Many Islands, Mutsu. Good color, margins. (2)

3.50 83. TOSA FISHING AND MAKAWA MOUNTAIN STREAM.
Good color, the former with margins. (2)

3.50 84. YEDO ASAKUSA AND AKI MIAJIMA.
Showing the Torii and the crowds at the Temple. (2)

3.25 85. SADO AND TAKATSU.
The Gold Mines and the Salt Makers. (2)

P. 86. ELEPHANT HEAD MOUNTAIN AT SANUKI.
Good color but lacking two margins.

PRINTS FROM THE HIROSHIGE SERIES.
"Upright 53 Views"

2.50 87. FUJISAWA.
A fine print showing Fuji beyond the Pines. Margins.

3.50 88. AKASAKA AND CHIRIYU.
The Crescent Moon print of the series, and the latter the old path through the rice field. (2)

3.50 89. KOSATSU AND KAMBARA IN SUMMER.
Both in fine color with margins, the former a first impression. (2)

2.50 90. NIPPON BASHI AND OKITSU.
In good color with margins. (2)

1- 91 SHINAGAWA. First and later impression.
Both with margins. (2)

HOKUSAI: Worked 1779-1849.

8- 92. DRUM BRIDGE, KAMEIDO.
From the "Bridge Series," rubbed.

9- 93. SOSHU OYAMA ROBEN NO TAKI: WATERFALL. 14 x 10.
Roben Falls pouring into a pool where men are bathing. Signed. Original issue published about 1827, in fine color and condition.

27.50 94. RAIN ON KINTAI BRIDGE, PROVINCE OF SUWO.
Five curved spans on stone piers, wooden trestles at either end. Sharp rain beats on the travellers and across the high green mountain, touched with faint light.
No. 8 Goncourt, No. 5 Happer.

Hokusai's most famous rain scene. Very fine color and condition. A pretty name the Japanese give it is "The Bridge of the Brocade Sash." Signed.

(Illustrated, p. 21)

5- 95. RYOGOKU. 9½ x 14.
Lighted tea house to left, boats in the water and on the bridge to right a procession with tall standard.
Signed, original border and margin.

5- 96. THE MUSHROOM GATHERERS. 14½ x 9½.
A charming subject with a group of women in soft colors, the composition held by the purple umbrella lying beside a basket of mushrooms in the middle ground.

Good color and fair condition.

No. 94. KINTAI BRIDGE.

97. A BOAT LANDING: WINTER. 14¼ x 9⅛.
A Courtesan and her companion under an umbrella with an attendant stand on a wooden pier overlooking the river and snow covered landscape.
Obl. Broadsheet. Signed.
Excellent impression and condition.

98. WINTER LANDSCAPE: SUMIDA RIVER.
Cottage and pinetree on a promontory with the cold blue waters stretching to other snow covered promontories.
Superb tones of blue. Reproduced in the Barclay Collection. With heaping mounds of snow and icy water, from Hokusai's "Snow-Moon-Flower" Series, the "snow print" being the excessively rare print of the series published by Yeiyudo.
(Illustrated, p. 22)

99. WOMEN AND CHILDREN ON THE ROAD. 14⅜ x 9¾.
One carries a child, a maid lays a table and the little boys scuffle over a bucket.

100. TRIPTYCH BY HOKUSAI OF RYOGOKU FIREWORKS.
The crowded bridge, night sky and mounting rockets, with some remarkable character sketches among the crowd. Signed.

No. 98. HOKUSAI.

SHUNRO-HOKUSAI.

101. NIKAWA FESTIVAL: CHUBAN FORM, 6¼ x 8⅝.
Two ladies and attendants watch a dancer.
Signed, good color and condition.

2.50

HOKU I OR HOKUSAI II: 1830-1850.

102. GHOST PRINT: GARDEN OF KIYOMORI.
Blue, grey and white. Ghostly Warrior in a fine blue with accompanying flames on a huge skull, followed by skeletons of warriors.
Signed.

2.50

SHOTEI HOKUJU: 1820-1830.

Pupil of Hokusai, whose work is marked by European influence.

103. FISHING ON THE COAST OF TAGO. 14½ x 9½.
Sandy shore of red rocks with cavern, to right, near which is a boat with nine men who struggle to get the boat through the surf, off Choshi no Ura in Shimosa.
Signed; repair high to left.

5.50

104. RIKUGO FERRY AT KAWASAKI. 10 x 15.
Ferry boat in the foreground with passengers and horse, timber rafts in the river and Fuji in pearly clouds on the horizon.
Signed; good condition and color.

4-

No. 108. KIYOMASU.

No. 107. KIYOMASU.

105. RYOGOKU BRIDGE: SUMMER. 10 x 15½.

The bridge high to right, with a procession and tall standard at the middle, sea view to left, streaked blue and rolling cloudy sky.

Signed. Good condition and color.

106. ASAKUSA RIVER. 10¼ x 15¼.

Low yellow bride in foreground, with wharf and moored boats to right; Torii in the far horizon.

Signed. Fine color and condition.

TORII KIYOMASU: Worked 1706-1763.

The eldest son of Kiyonobu, worked toward the close of the Genroku Period.

107. URUSHIYE OR LACQUER PRINT, HAND COLORED.
Ichikawa Monnosuke as Dosaburo and Arashi Wakano as Nenbutsu Musume, the praying girl. In black, yellow rose and gold bronze; one kneeling with upraised hand for the black tray and cup held by the standing figure.
Signed. Fine condition and color. 10¾ x 6¼.
A superb example of what Fenollosa calls the "splendid energy" of this artist.
(Illustrated)

40-

108. HOSOYE AND URUSHIYE OR LACQUER PRINT. 6¼ x 10¾.
Ichikawa Monnosake and Otani Hiroji as a man and woman, walking together, the latter carrying a partly closed fan. The colors are tan, blue, beni, adorned with gold bronze.
Signed. Fine example in full size and splendid color. Sagamuja, publisher.
(Illustrated)

21-

109. LARGE SQUARE URUSHIYE: HAND COLORED. 10¼ x 13½.
A Lord and two servants attacked by brigands under an arc (formerly in gold bronze powder).
Signed. Fine example of the Primitive.

13-

TORII KIYOMINE: 1787-1868.

Later signed "Kiyomitsu" and a grandson of the original Kiyomitsu.

110. THE POEM STORKS. 14⅝ x 9¾.
The Young Yoshitsune, whose attendant shields him with a pink umbrella on the shore under the Torii ordering the freeing of the storks, among whom his four retainers work.
Broadsheet. Fair condition and color.

3-

KIYOMITSU I: Worked 1758-1781.

111. HOSOYE DIPTYCH: 11¼ x 5¼ and 11¾ x 5¼.
Bando Hikosaburo and Ichikawa Kamezo as the Soga Goro. Superbly costumed in Indian Red, holding a Tanto rack.
Signed, fine condition.

2-

112. HOSOYE: ONOUYE KIKUGORO BY A STREAM. 5 x 11.
5- Overhead three cuckoos fly.
Signed. Good three-color print and fair condition.

KUNINAGA: 1801-1817.

113. THE PET CAT: CHUBAN FORM. 6¾ x 9.
2- Maid in lavender with a baby on her back reaching for a cat stretching beside a kneeling woman.
Signed. Fine clear soft color on a yellow ground, good condition.

114. THE FLOWER HAT DANCE: SEIRO NIWAKA. 14⅜ x 9½.
2- Four girls in rose color and lavender tied with black in a dance; all wearing large umbrella shaped yellow flower hats.
Signed. Broadsheet.

115. THE TIGER AND THE FROG. Broadsheet. 15¼ x 10¼.
4.50 Three very tall and stately women in flowing lavender, orange and hair line blue tied with black grouped near a Mythological Frog which rises as if speaking; a huge tiger fawning on the skirts of one of the women.
Signed. Sheet of a triptych with suggestion of other emblems; worn at top.

GOTOTEI KUNISADA: Worked 1807-1864.

116. REISEN IN A BLUE SASH.
1.50 Seated by a festival drum. 9⅞ x 14¼.
Signed. A very beautiful example. The blue used in the broad sash of rare and exquisite tone.

117. KUNISADA'S FAMOUS ACTOR TRIPTYCH.
6- A great group, containing all the famous actors of the period, each designated by his particular "mon" or crest, including the Great Danjuros, the Sawamuras, Kichisaburos, etc. Signed.

KUNIYOSHI: 1797-1861.

His Triptychs first brought him fame.

118. TAIRA GHOSTS RISING OFF DAI MOTSU BAY.

Yoshitsune's ship crowded with his victorious soldiers drives before a storm: the ghost of Tomomori holding a halberd followed by ghosts of the slain Taira accompanied by long tongues of flame menace the ship, where Benkei shoots an arrow at the spectres.

Signed; Triptych, fine color and condition.

One of the great triptychs of Kuniyoshi showing his mastery of the use of tones of blue offset with black and orange.

119. NIMPEI DEFYING THE MENACE OF THE FLAME TIGER.

Night scene, with the archer and a retainer defying a Demon Tiger snarling on the Roof of the emperor's house where he is alighting accompanied by long streamers of fierce flames and jagged lightning.

Signed. Fine color and good condition.

OKUMURA MASANOBU: 1685-1768.

A bookseller of Yedo, primitive master who sometimes signed his prints, "The originator of the Ukiyoye pictures."

120. SUMI-E OR INK PRINT.

Two girls stretching silk, one engaged at a tub in which it is soaking in the foreground; beyond the rippling stream Sennin is seen walking on clouds.

A few wormholes.

121. MONZU (BUDDHA) AND WORSHIPPER: SUMI-E.

Monzu seated on a Kylin animal in clouds, reading a scroll, while a worshipper bows in prayer.

Ink print, worm holes.

122. CHORYO ON HORSEBACK ON THE BRIDGE.

Menaced by the Kosekiko on a Wave-Dragon; slight touches of hand color.

Ink print.

123. EBISU AND THE GIANT "TAI" OR CARP OF GOOD LUCK.
On which he is seated, with many happy boys dancing around.
Signed. Ink-print.

124. DAIKOKU, BENTEN AND THE MOUSE TOY.
Daikoku playing at fishing with mice and cheese coins, with Benten seated holding a mouse in her arms.
Some wormholes. Ink print.

125. "FURYU MATSUKAZE."
A Youth with two women, and a kneeling child under a Pine; beyond bathers and shell gatherers.
Ink print, "Pine and Wind" Series.

126. DAIKOKU: GENIUS OF WEALTH AS A BOY CARRIED TO THE TEMPLE FOR THE CEREMONY OF RENAMING.
Held on the shoulders of Ebisu and accompanied by Hotei, Benten and Fukurokujin, the latter carrying the umbrella.
Ink print.

127. THE TRIAL OF STRENGTH: GIRL WASHING CLOTH.
Between Fukurokujin and the "Strong Girl." A girl seated at a tub washing cloth near a Sennin (much wormed).
Ink prints. 2 pieces.

MITSUNOBU.

128. A RAINY DAY.
Two girls under one umbrella by a stream, holding up their green and violet robes in the shower. Time-worn and a few holes.
Signed. Very rare example.

No. 129

TOSHIUSAI SHARAKU: Worked 1790-1795.

By profession a performer of the "No"—a stately performance neither dance nor opera—and about 1790 produced a certain amount of work—not much—of striking originality and much power . . . without regard to anything but truth and the intensity of effect.

129. MATSUMOTO YONESABURO IN A FEMALE ROLE.

The head is turned to the left from out the collar of pearly mica; she holds a pipe, the hand thrust from out the ecru robe patterned in star shape—the sweep of line of the rich black hair in swift smooth strokes offset by the orange bow and the combs and pins of ivory; the black repeated in the obi.

180-

Signed, full size; dark mica or silver ground (white lead mixed with purple and pearl) which Sharaku is said to have invented; slight stain. VERY RARE.

(Illustrated)

130. NAGAYAMA TOMISABURO IN A FEMALE ROLE.
The haori of pale yellow, one hand thrust up to the collar from out the pink-lined sleeve; head to left outlined against the dark chocolate mica ground.
Signed; on dark mica ground; places thinned.

MOROFUSA: 1688-1715.

Son of Moronobu.

131. A SERIES OF TEN PRIMITIVES. Hand colored.
Rare prints from the "100 Poems," each with two figures, and suggestion of landscape, a stream, moonlight, or flying birds in very early coloring.
Chuban form. 9 x 6¼.

The Vignier and Inada Catalogue of primitives lists only one example of Morofusa. No copy in the British Museum Catalogue and not mentioned by Von Seidlitz.

MORONOBU: Worked 1668-1694.

132. THE YOUNG MOTHER. 6⅜ x 8⅞.
Partly reclining on an accouchement chair, with two kneeling women who are looking after the new baby.
Ink print. Chuban form.

YEIZAN: Worked 1807-1864.

133. VISITING THE WATERFALL. 10¼ x 15¼.
A Lady seated under Cherries with a companion and a child admiring a waterfall and rocks.
Signed, beautiful color and condition.

134. THE BLACK OBI. 10¼ x 15¼.
A Girl in a lovely robe of tones of violet in a hichigata pattern tied with velvety black walks a pink bridge where tall purple Iris grow in thick green.
Signed, fine color and good condition.

135. HAGIWARA OF TSURUYA. 9 x 13¼.
A very fine example of Yeizan's golden yellow, the obi in yellow and black, and the little attendant with black obi.
Signed. Fine color and condition.

136. FURYU GOSETTSU. "Bird and Flower" Series.
3- Girl at half length in green over lilac with a sake cup. Signed, fine color, with a faint rose flush around the eyes.

137. HANAOGI AND SEGAWA OF OGIYA. 10 x 15.
4- Two celebrated beauties, half length, in fine color, from the Series "Seiro Meikum." Signed.

138. WOMEN WASHING CLOTH. 9½ x 14.
4 50 Very fine color in the blue flowing stream, the green and violet robes, and black obi, with the white folds of the cloth they wash. Signed.

139. OMI EIGHT VIEWS.
13- Lady in yellow with a child, and a Daruma made of snow. Winter landscape above. Signed, very fine color, and good condition.

140. FU THE GEISHA GIRL.
3 50 Half length with sake cup and letter. Signed.
Very fine and clear print.

141. NANA KOMACHI SERIES.
4- A lovely girl in pink with an open umbrella. Signed.

142. PRESENT DAY FASHIONS.
5 50 Two young women, one with a lantern which casts a rosy glow. Signed.
Unusually clear and beautiful color and fine condition.

143. FURYU GOJO: "FIVE CUSTOMS SERIES."
2- A Girl at half length with a letter, the writing brush in her mouth. Very clear and clean print. Signed.

144. SEGAWA ROGYO AND HER LOVER.
3 50 They are seen at half length. Very clear and clean print. From the "Beautiful Actor" series. Signed.

145. OSONO ABOUT TO CHANGE HER DRESS. 13¾ x 9½.
3 50 A Geisha in a loose yellow-green dress, with her purse lying at her feet is arranging her hair preparatory to changing to a black robe which lies beside her.
Signed, fine color and condition. "Meisho Awase" Series.

146. THE ORIEL WINDOW: FURYU ROKU TAMAGAWA. 14¾ x 10.
2- A girl in a black uchikake tied with shell pink leans by an oriel window reading a letter.
Signed, very fine color and condition.

147. A COURTESAN, YOSOE OF MATSUBAYA, TYING HER OBI.
15 x 10½. She is standing by a Koto, dressed in violet tied with black in an ivy-leaf pattern.
Signed, very fine color and condition. Ono Furyu Nana.

148. THE SUDDEN SHOWER: "Hana Zakure Edo No Ha." 13½ x 9⅛.
A Maid in soft black bordered with violet and tied with green, has thrown a cloth over her head and is preparing to raise her umbrella in the sharp rain.
Signed. Fine color and good condition, one wormhole. Flower season series.

149. THE BLACK FURISODE. 15 x 10.
A tall Courtesan, Aisome of Ebiya, in a Chrysanthemum flowered long black furisode over pink and green stands reading a letter.
Signed; inset panel of bridged willow and a fan. Fine color and condition.

150. MATSUNO UCHI WITH AN OPEN UMBRELLA.
A picturesque and favorite subject of Yeizan. Snow storm is indicated.
Signed.

UTAMARO: 1754-1806.

151. OSOME AND HISAMATSU AS THE PUPPET LOVERS HAND IN HAND.
A Youth and a Girl in black seen at half length hold up the puppet lovers hand in hand, nearly obscured by these pretty toys.
Signed, broadsheet, 9⅞ x 14.
Very pure and lovely print.

152. COURT LADY IN A THIN GAUZE ROBE: "Kacho Fugetsu."
In a hichigata pattern in black on rose color. She is seated, carrying an open blue fan.
Signed, broadsheet, 15 x 10.
A beautiful figure, very fresh and clearly printed.

153. THE FOX TOY: BROADSHEET. 14½ x 9⅝.
A Boy in blue, half frightened, half delighted, buries his little black head in his Mother's knees, gazing at a cloth in the shape of a fox head.
Signed, early color, shows the centre fold. "Furyu Gosettsu." Four Seasons Series.
Her brocade sash on black is gauffered in bronze powder, which is a very unusual detail for Utamaro.

No. 154 No. 155

154. SILVERGROUND SERIES: "Ten Types of Women." 15 x 9¾. Courtesan seen at half length. Her loose pale green robe gauffered very delicately in a shell pattern in ivory and aubergine is open exposing her throat and bosom; her hair is partly combed and she holds a pipe in her extended right hand. The lips are tinted, and the short obi of pale rose and black.

110-

Kurth 334: An unusual print in good color on silver ground, which although slightly creased is still in good state of preservation.

(Illustrated)

155. SILVER GROUND SERIES: "Fujin So Gaku Zittai. 14⅜ x 9¾. Hana-ogi seen at half length counting on her fingers, stands with the other hand at her yellow girdle; she wears a blue robe of fine red line pattern with black and white dotted aubergine collar. Her smooth black hair has a single pin and a comb; the lips are tinted.

75-

A few worm holes filled, but very rare on pearly mica ground, which although rubbed retains its silvery charm. Kurth 334.

(Illustrated)

156. "SHICHI FUKI BIJIN." 14¾ x 9⅜.

Circular print with seated girl. Her lavender robe in a large stork design, and she waves an open fan; lovely note of yellow in the obi.

Signed; broadsheet with the design in a circle.

157. OSOME AND HISAMATSU. 15 x 8⅜.

A girl who measures the haori of her lover. A famous print; the man wearing a black and white dotted haori, pulls at the sleeve which is being measured by Osome in cherry color and violet.

Signed, very beautiful but trimmed at side.

158. THE READING LESSONS. 14⅞ x 9⅞.

Segawa of Matsubaya. A tall beauty in salmon pink, gauffered in white cherry blossoms, looks down on her companion and two girls, with their books and writing, the violet of whose robes has toned to a soft mauve.

Signed, corner paste soaked.

159. OHAN AND CHOYEMON EMBRACING. 13 x 8⅞.

Seen at half length, the man wearing a green robe of thin black stripes, has thrown an arm over the girl's shoulder and draws her towards him.

Signed; good color but trimmed: "Hanano Eiro" "Flower Series."

160. ON THE SHORE. 13¼ x 8⅞.

A lady in a large yellow hat, attended by a youth who smokes and carries baskets on a shoulder pole, stopped by a girl who holds out a rose colored purse. Sea and sailboats in the background.

Signed, a wormhole or two.

161. A FESTIVAL BOAT. 15¼ x 10⅛.

Sheet of a noted triptych showing a pleasure boat (and part of the sail) with two Courtesans with poem and fan attended by two Kamuro. Effect of pink, yellow and aubergine offset with black.

Signed. Beautiful color and good condition.

162. CHERRY FESTIVAL AT SHIBA ATAGOYAMA. 14 x 9¼.

Crowded street with many people entering the Temple at the entrance to the steep flight of steps.

Signed, black border line. Fair condition.

163. SEA SHORE: GIRLS PREPARING TO WADE. 9⅝ x 14¾.

5- A tall girl in black ties up her robes, and has slipped off her sandals; a younger girl is assisted by another to tuck up her salmon silks.

Signed, good color and fair condition. Collector's stamp.

164. TRIPTYCH: HIDEYOSHI AND HIS FIVE WIVES. 14¼ x ¼ each.

16- "Taiko go Tsuma Rakuto Yujan no Zu." "The Pleasures of the Taiko and his Five Wives." He is seated in the centre, with the beautiful Matsu No Maru-Dono standing behind him, with a large yellow fan, the key note of the composition; fourteen ladies and attendants are in the group, including Yodo-dono seated beside him; Sanjo-dono stands at his left (to whom he offers sake), and Kita no Mandokoro enters at the right under a huge umbrella.

Signed. Good register and condition.

This is the print which the dissolute Shogun Tokugawa Iyenori took as a satire on himself; he caused Utamaro to be imprisoned and the print was suppressed. There is no doubt that this indignity hastened Utamaro's death, which occurred within two years.

165. TRIPTYCH: RYOGOKU RIVER FESTIVAL. 29¾ x 15¼.

6- Large pleasure boat of ladies, one dipping water from the river, passing a smaller boat where a lady with a sash of rare bronze-green has risen to greet them.

Signed, beautiful color and good condition.

166. THREE WOMEN TRAVELLING ON THE SHORE. 9¼ x 13½.

3- Lovely blue tones, offset with pale rose. A lady in a Kago with two companions.

Signed.

167. HANAMURASAKI DRESSING. 10 x 15.

Rokutamagawa series; showing this famous beauty in rich purple over rose color, tying her white obi before a large mirror 13- held by a maid in beautiful tone of purple. Pale yellow "splash" ground.

Signed, fine condition and color.

168. HOUR OF THE BOAR: Series "The 12 Hours." 10¼ x 15½.

25- A Courtesan in robe of beautiful purple tied with black, holds a sake cup for the maid to fill. The rose pink and lavender of the maid's dress equally lovely.

Signed, very fine color and condition.

No. 169 No. 170

KIYONAGA: 1769-1794.

169. A SHOPPING STREET: MITSUKOSHI. 15¼ x 9¾.

Two ladies with a Baby and attendant watch three boys buying a raffle toy from a Peddler. An exquisite color scheme against the stone blue of the shop hangings.

Signed. Fine color and condition.

(Illustrated)

170. BROADSHEET: SCENE WITH JORURI CHANTERS. 10 x 15⅛.

Actor as a woman holding a towel standing beside a man seated by a stream near a tree, in splendid silks of pink blue and white tied with black; above three men in black and green chant and play.

Signed. Fine color and condition.

(Illustrated)

171. THE NOBLE FLUTE PLAYER: BROADSHEET. 9¾ x 14⅞.

A Youth in ceremonial robes plays a flute on a verandah near bamboo trees in a garden. Beside stand two women, one in superb black over rose color holding up a lantern; the other in lavender and pink.

Signed. Beautiful color and good condition, but a few holes at side.

KORIUSAI: Worked 1765-1770.

172. SEGAWA OF MATSUBAYA. 8¾ x 6¼.
In pink and violet seated on a pile of green cushions with Samisen and bow; beside her kneels a young girl in blue with a samisen. Ships and Pine bough seen beyond the blue shaded shoji.
Signed. Sq. form, fine condition and beautiful color, "Furyu Seiro" Series.

173. SETA BRIDGE FROM THE "OMI HAKKEI." 7¼ x 6¼.
Evening glow; passengers on the bridge, which is oxidizing. Square form.

174. MUSIC ON THE BALCONY. 9⅝ x 7¼.
A lovely young Courtesan sits on the railing filling her pipe; her companion on one knee beside her playing the Samisen.
Signed, date about 1770, good condition and beautiful color of rose, grey-green and black.

175. LOVERS WITH A PUPPET. 6 x 8½.
A youth leans out from a couch beside a screen to play with the puppet held by his Mistress who sits beside him, wearing white bordered with faint pink.
Signed. Fair condition and color. "Furyu Azuma Sato."

SHUNSHO: Worked 1764-1792.

176. KINTOKI AS THE STRONG MAN. Hosoye. 12½ x 6.
In Indian red tones with slight relief of stone blue and ecru
Signed, grey wash ground.

177. THE SERVANT OF A SAMURAI. Hosoye. 12⅛ x 5¾.
Crouching with the Standard near a pink fence under a pine.
Signed. Good color with some oxidisation and good condition.

178. NAKAMURA JUZO IN A SNOWSTORM. Hosoye. 11¾ x 5½.
Snowy old Pine trunk and grey background, the actor carrying a bow and raising his robe with the right hand.
Signed. Good color and condition.

179. SAMURAI DRAWING A SWORD. Hosoye. 12½ x 5⅞.
A suggestion of the Arabic in the black flowing head cloth and the splendid lines of the aubergine and green robes.
Signed. Fine color and condition save for two small spots.

No. 180 No. 181

180. SEGAWA KIKUNOJO WITH A WAR HAT. Hosoye. 11½ x 5¼.
She stands by a gauffered stream, holding her gauffered ecru sleeve away from the hand raising the Pink War Hat; her sweeping robes are patterned in snowy bamboo, delicately tinted.
Signed, a fine example in fine condition.
(Illustrated)

181. THE MUSTARD COAT. Hosoye. 5⅞ x 12¾.
Man holding a lantern high in front standing on a yellow ground by a stream and wearing a striking looking mustard color long cloak over his thin old blue check robe.
Signed. Unusual and fine; two small holes at top corners.
(Illustrated)

182. THE FRINGED GENTIAN. Chuban. 8½ x 6⅛.
A girl in pale (faded) pink and violet with long hair, stands watching the Autumn flowers sway in the wind, above a Poem on evening dew.
Signed. Good condition and fair color.

183. SEGAWA KIKUNOJO AS A WOMAN. Hosoye. 5¼ x 11¼.
Wearing sweeping robes of gauffered grey striped in orange and greenish yellow. She stands by a stream, bending to left adjusting a hairpin.
Signed. Good color and fair condition, from the Chas. Gillot sale, Paris.

184. YAMAKAMA "WHITE WINE" PEDDLER. Hosoye. 5¾ x 12¾.
Wearing blue and aubergine with yellow pattern; yellow foreground and pink barred window background.
Signed. Collector's stamp, fine color and good condition except one corner repaired.

SHUNKO: Worked 1772-1800.

185. ACTOR AS A FARMER'S GIRL. Hosoye. 5¾ x 12⅞.
In short skirts and trousers, a sash of deep black, with a wicker basket on her head.
Signed. Beautiful color and good condition.

186. ACTOR IN VOLUMINOUS PALE BLUE ROBES.
Carrying a white fan; splendid note in the high cap of velvety black.
Signed, beautiful color and good condition, with seal of a former owner.

187. PRAYER READER IN PALE ECRU. Hosoye. 5¼ x 11½.
Standing near a black and orange chest with Rokubo (gong).
Signed, fine color and condition.

SHUNYEI: Worked 1762-1782.

188. ONOGAWA AND TANIKAZA.
The Great Wrestlers. Diptych. From the Gillot Collection, 1904. 15 x 9⅞ each sheet. A well known and famous print.
Signed, slight oxidisation, but good condition.

No. 189

189. HOSOYE DIPTYCH: Two Fighting Men. 12⅛ x 11⅛.
One in deep black tied with pink; the other in striped blue and pink. Summer shrubbery as a background with green and yellow foreground.
Signed. Very fine.
Collector's proof condition and fresh brilliant color. These hosoye diptychs are very rare.
(Illustrated)

TOYOKUNI I: Worked 1788-1825.

190. THREE LADIES WITH PLUM BOUGHS. 15 x 9¾.
Sheet from a triptych, showing a splendid landscape with Fuji on the Horizon, three girls who pelt an (unseen) victorious warrior with plum boughs.
Signed. A beautiful print full of motion and rich color.

No. 191 No. 192

191. THREE LADIES IN WINTER. Broadsheet. 15½ x 9¾.
A verandah scene, rose color and pale lilac predominate, as they group around a dwarf pine, in a jar.
Signed. Very fine in every way.
A fresh and beautiful Kiyonaga-like example of the First Toyokuni at his best.
(Illustrated)

192. LADIES IN LAVENDER AND BLACK. 14½ x 9½.
Sheet from a triptych in one of Toyokuni's happiest color schemes in purple, black and grey with a splendid color foil in the great yellow door to left.
Signed. FINE CONDITION AND BEAUTIFUL COLOR.

193. ICHIKAWA DANJURO WITH FOLDED ARMS. Hosoye. 12¾ x 5¾.
Wearing a robe of Pompeiian red and white over pale lilac in rope design.
Signed. Good condition and color.

TOYOHIRO: 1773-1828.

The equal of Toyokuni at his best and with the distinction of being the master of Hiroshige.

194. TWO LADIES CHERRY VIEWING. 13¾ x 9⅛.
The figures in their thin black and white silks with a kneeling attendant in green stand out in the characteristic manner of this master. Yellow ground with blossoming cherry trees.
Signed, sheet from triptych, one or two wormholes. Otherwise fine condition and color.

195. THE FEAST OF EBISU. 15 x 10.
Owari or Shopping street, two ladies, in rich black and purple attended by a maid carrying the child passing a huge medallion of Ebisu and the red Carp.
Signed, good color, worm holes filled.

196. THREE WOMEN AT MAYO-HOZI. 15 x 9⅞.
Seen against a black and white lattice screen, which forms a striking background.
Signed, good color and condition.

197. TWO FIGURE PANELS. 3½ x 9⅜.
A woman in a green pointed skirt and lavender uchikake carrying a black standard; a youth in green, black and purple.
Signed, fine condition. (2)

A FEW PRINTS FROM PRIVATE SOURCE

No. 198

No. 205

HARUNOBU: Worked 1755-1769.

198. HASHIRAYE: YOUTH WITH KOMOSO HAT AND FLUTE. 28⅜ x 5½.
Above is a landscape.
Signed. Fine color and condition.
Tama River Series: Koya Tama with a poem:
"The water of the Tama in Koya is so beautiful that the traveller never forgets."
(Illustrated, p. 42)

HARUNOBU AND BUNCHO.

199. THE STORK SCREEN: RARE PRINT DONE IN COLLABORATION. 7¾ x 14⅛.
A Youth who holds the end of the Obi of his Mistress. In ecru and green tones.
Signed by both artists, mellowed.
A very rare example of the collaboration of two famous artists.

HIROSHIGE.

200. EAGLE OVER YEDO BAY. 8½ x 14.
A superb printing of this famous scene from the "100 Views of Yedo." With margins, very pure and fine printing.
Snow scene with an eagle poised in the air looking at a floating tub in Yedo Bay with Mt. Tsukuba in the distance.
(Illustrated, p. 45)

201. CHUSHINGURA: TWO PLATES. 14⅜ x 9⅝.
Ronin opposed by three servants; and Ronin passing under the snowy cliffs.
Signed, full size with border and crest. (2 pcs.)
Full of dramatic power and two picturesque scenes in beautiful color and fine condition.

202. KISOJI NO YAMAGAWA OR KISO SNOW. TRIPTYCH. Each 14¼ x 9¾.
Signed. Date, 1857. Publisher, Tsutaya. Retaining the purity of the snow of the earlier printings.
Considered Hiroshige's masterpiece and the greatest snow triptych in Japanese art. The cool dull blue of the icy stream making the snow covered hills and gorges more purely white in contrast, with their soft blue grey shadows.
(Illustrated, p. 44)

HOKUSAI: Worked 1779-1849.

203. THE CRANES: UMEZAWA. 10⅜ x 15⅜.
Umezawa-Hidari in the Province of Sochu.
Signed. A splendid example of this always favorite one of the "36 Views of Fuji."

No. 202. Kiso Snow.

No. 200

No. 204

KIYONAGA: Worked 1769-1794.

204. A SUDDEN SHOWER. 15¼ x 10 1-16. Date 1787.

27.50

A Courtesan in black wearing a big hat and a pretty maid in blue sheltering under the Temple entrance, with a man who shakes out his grey dotted coat and a coolie in thin black.

Signed. Fine example full of good color and in good condition. Illus. in the Gookin Collection, l. h. sheet of a triptych.

(Illustrated)

205. MATSUKASE AND MURASAME, THE SALT GIRLS. 27¾ x 4¾. Hashiraye, published by Eijudo.

145-

Two peasant girls with salt pails in view of Fuji. Very fine color and condition.

Signed.

These were the girls that aided the Genji in exile, but this exile was not in view of Fuji, whose introduction into this lovely picture is artistic license. VERY RARE IN FINE STATE.

(Illustrated, p. 42)

No. 206

206. SERVING SAKE: THREE LADIES. 14½ x 9⅞.

An Upper Tea-house Verandah, with a girl in green lying on her elbow, smoking, a seated companion in lavender, and a lovely maid in pink, her pale ivory and rose coat tied with green handing them a black sake kettle.

Signed, beautiful color and good condition.

Returned - says touched by hand. (Illustrated)

KORIUSAI.

207. HASHIRA YE: SHIZUKA AND A MAID. 27⅜ x 4¾.

Their soft rose and lilac robes are patterned in the Bamboo and Pine.

33.

Signed, good condition and color. From the Metzgar Collection, 1916.

No. 208. KORIUSAI.

208. KAYOIJI OF YECHIZENYA WITH SHINZO AND KAMURO. 15⅛ x 10.

An example in superb color of Koriusai at his best. The famous Courtesan leads in a crimson Uchikake over white and black followed by her Shinzo in blue, one of whom checks the laughter of the little Kamuro in rich black.

Signed. Buko-Yagenbori-Inshi (the quiet resident of Yagenbori, Yedo), Koriusai ga, a long signature used for a very short time by Koriusai. Pub. by Eijudo.

From the series "Hinagata Wakano no Hatsumoyo or "Designs of Spring Finery." From the Spaulding Collection, 1916.

(Illustrated)

MASANOBU.

209. TAN YE: PRINT FROM A SHUNWA ALBUM. 14¼ x 10⅝.
A youth and his Mistress reclining, watch a young man who begins a letter. Good color and condition. Unsigned.
Reproduced in the Vignier and Inada Catalogue of Primitives.

MORONOBU (ATTRIBUTED TO).

210. SUMI YE OR INK PRINT. 11¼ x 15¾.
Scene from Momiki-gari, where Taira no-Koremochi encounters the Spirit of the Mountain while out maple viewing.

SHUMBOKU (ATTRIBUTED TO).

Eighteenth Century Artist. This and the following companion pieces are from the Doucet Collection.

211. SUMI YE OR INK PRINT: A FALCON. 11½ x 16⅜.
Splendid example.

212. SUMI YE OR INK PRINT: A PEACOCK. 11½ x 16¼.
Standing with spread tail near rocks.
Unsigned, but attributed to Shumboku.

213. SUMI YE OR INK PRINT. Obl. 16¼ x 11⅝.
A Nightingale singing on a Plum Tree.

214. SUMI YE OR INK PRINT. 16¼ x 11⅞.
Darting Swallows near a willow. Charming bird print, full of grace and motion.

SHUNSHO: Worked 1764-1792.

215. DANJURO AS SHOKI: The Demon-Queller. Hosoye, 13 x 6¼
Signed, date about 1777. Printed without key-block.
A curious print, a "measles print" originally in Beni (now faded), but as they were used as charms against Measles and Small-pox, were therefore always exposed to the light, and are always found with the color going.

216. HOSOYE: THIRD OTANI HIROJI. 11¾ x 5¾.
An unrolled scroll in his mouth, and a sword in hand; his body pierced with arrows and others broken lie at his feet.
Signed, very fine white pale green and pink, date 1765-69, with Jar seal.

No. 218

No. 219

SHUNYEI.

217. SAWA MURA SOJURO AVOIDING A SPEAR. 12⅜ x 5½.
He holds a makimono in his upraised hand; his robe of fine apple green, with black and ecru over it, and yellow foreground.
Signed; fine color and condition.

218. HOSOYE: ICHIKAWA KOMAZO. 12½ x 5¾.
He stands with his pipe and wearing the Prayer-paper of Ebisu in his hair; his robe of fine black, with hair-line white stripe and dotted gauze haori.
Signed, fine condition and color, and splendid pose.
(Illustrated)

TOSOSHAI SHARAKU.

Six silver ground prints from the Doucet Collection, Paris, and a Hosoye.

219. HOSOYE BY SHARAKU. 12⅜ x 5⅝.
Full length of an actor; his arms folded in his pale pink sleeves; his robe of a honey comb crest pattern in pink, blue and black; a yellow purse at his belt.
Signed; yellow ground, fine color and condition. V. & I. No. 309.
(Illustrated)

No. 220

No. 221

220. BUST OF AN ACTOR IN A FEMALE ROLE. 9⅜ x 14⅜.
Head to left, a partly open fan held in both hands; ecru robe, with checked collar, and beautiful green brocade sash.
Signed, silver ground. Fine condition and color. V. & I. No. 280.
(Illustrated)

70-

221. SEGAWA TOMISABURO AND NAKAMURA MANZO AS WOMEN. 14 x 9½.
Dark silver ground. Signed. Good color and fair condition.
No. 287 of the V. & I. Catalog, and very rare in two figure prints.
(Illustrated)

105-

No. 222

No. 223

222. MORITA KANYA AS A MONKEY TAMER. 13¼ x 9¼.

Wearing a cap, head to left, and an ecru robe of shell fish pattern, with (faded) orange folds.

Signed. Silver ground and collector's stamp. V. & I. No. 268, where it is reproduced in colors.

(Illustrated)

223. KIRARAYE OR MICA GROUND PRINT. 10 x 15⅛.

Actor Bando Hikosaburo as Yuranosuke holding a hexagonal paper lantern of strong black lines, seen at half length on a silver ground, wearing a robe of faded purple and ecru. The streaks seen at the stork crest above the shoulder line appear in all of these prints in existence.

Signed. Publisher, Tsutaya. V. I. 265.

Very rare example.

(Illustrated)

No. 224

224. KARARAYE OR MICA (SILVER) GROUND PRINT. 15 x 9⅞. Actor Arashi Riuzo as Amakawaya Gihei. Wearing a coat of ochre-orange checked with (faded) blue and red stripes; the printing of the eyelids in dark rose; the black of hair and eyebrows and line of lip repeated in the collar of his robe. Signed. Publisher, Tsutaya.

100-

A SUPERB SPECIMEN OF A "SILVER GROUND" SHARAKU WITH EVERY COLOR VALUE PRESERVED AS EXECUTED BY THE ARTIST IN 1794, AND ONE OF THE MOST MAGNIFICENT PRINTS IN EXISTENCE. Reproduced in the Vignier & Inada Catalogue, page 68.

No. 225

225. ICHIKAWA MONNOSUKE AS TAKAKE GENZO. 14⅞ x 8⅞.
In purple over yellow-green and red, turned to right and right hand showing.
Signed. Good color and condition, although one or two places have been filled. V. & I. No. 283. Dark silver ground.
(Illustrated)

TOYOKUNI I: Worked 1788-1825.

226. VERANDAH OF A FAN SHOP. 15 x 9⅞.
Three women in the fine blue and violet of Toyokuni's best period on a verandah of pale green, with a boy who plays with three puppies on the ground.
Signed, publisher Eijudo, whose name appears with an advertisement of the shop L. H. sheet of the triptych. Date about 1793. Very skilful stippling of a scorched spot to right.

227. SEVEN BUCKRAM PORTFOLIOS, with flaps and ties.
Three 12 x 20; four 20¼ x 28. (7)

SECOND SESSION

HIROSHIGE'S TOKAIDO.

P. 228. SUMMER HORSE FAIR AT CHIRYU.
Thick green grass with groups of tethered horses.
Signed. Margins.

1- 229. FUJISAWA: WITH TORII AND HILL.
With bridge behind the Torii and Yugioji Temple on the hill.
Signed, margins.

P. 230. FUKUROI WAYSIDE TEAHOUSE.
Peasants boiling a kettle near a tree. Beautiful color.
Signed, no margins.

2.50 231. FUTAGAWA: TRAVELLING MUSICIAN.
The three approach the Inn near trees.
Signed, full margins.

1- 232. FUJIKAWA: BO-BANA, VILLAGE ENTRANCE.
Men bowing before a Daimio's Cortege.
Signed, margins.

1- 233. MORNING FUJI AT HARA.
Two cranes feeding back of the road where three people meet
Signed, margins cut.

1- 234. HAKONE: THE HILL BY THE LAKE.
A great many colored crag rises to the right, Fuji beyond low hills across the lake. Full margins.

2- 235. HIRATSUKA: THE NARATE HIGHWAY.
A road across the marshes, with a coolie running past travellers. Signed, no margins.

1- 236. HODOGAYA: NEW STREET BRIDGE.
A short wooden bridge to right to a village in trees, with round grey hill in the background. Signed, small margins.

2- 237. HODOGAYA: NEW STREET BRIDGE.
Another printing, with margins and mellowed.

238. KAKEGAWA: TRAVELLERS MEETING A PRIEST.
A windy day with kites in the air.
Signed, small margins.

239. KAWASAKI: ROKUGO FERRY. Second version.
With Fuji all white and no second boat on the river.
Signed, margins trimmed off.

240. KUWANA: SEVEN LEAGUE FERRY.
Two junks with lowered sails near Kuwana Castle.
Signed, margins cut.

241. KAMEYAMA: CLEAR WEATHER AFTER SNOW.
A pine-grown wind-swept hillside.
Signed, margins, reproduced by Happer and v. Seidlitz.

242. KYOTO GREAT BRIDGE.
With roofs of the city seen near hills.
Signed, margins.

243. THE TOP OF THE STREET, KANAGAWA.
Steep street overlooking the bay.
Fine color, margins trimmed.

244. TOP OF THE STREET: KANAGAWA.
A variation of the same, no small boat near the junk; tree block different, and blue cloud to right. No margins.

245. MITSUKE: HEAVEN DRAGON RIVER.
A man smoking in a moored boat.
One of the fine mist pictures of the Tokaido.
Signed, no margins.

246. MAISAKA IMAGIRE POINT.
Fuji showing white to right, and three yellow junks under the shore.
Signed, full margins, fine color.

247. MINAKUCHI WITH THE NOTED KAMPYO.
Village with women drying Gourds.
Signed, margins cut.

248. MARIKO IN SPRING.
Guests at a wayside Teahouse, a soft grey against a rosy sky.
Signed, margins.

249. NISSAKA PASS IN SAYO MOUNTAIN.
With the stone commemorating the murder.
Signed, margins cut off.

250. OKAZAKI: AND LONG YAHAGI BRIDGE.
With Daimio's procession on the way to the Castle.
Signed, no margins.

251. OISO OR TIGER RAIN.
Coolie leading a horse on the pine tree road in sharp rain.
Signed, small margins.

252. SHINAGAWA: HILL TOP STREET.
Sail boats setting near a group of junks.
Signed, no margins.

253. SHIRASUKA: SEA PROSPECT HILL.
A dip in the foreground discloses a wide view of sea and shore.
Signed, small margins.

254. SAKANO SHITA: THE PEAK OF DESPAIR.
People gaze across a misty gulf at a waterfall on the cliffs beyond.
Signed, margins.

255. TOTSUKA: BRANCH OF MAIN STREET.
First version: With the traveller alighting from his horse at the Inn, which is open.
Signed, full margins.

256. YOSHIWARA: OR LEFT HAND FUJI.
Women on horseback on a tree lined road through rice fields.
Signed, no margins.

257. YUI: THE HEIGHTS OF SATTA.
With Fuji splotched with pink-tipped blue spots.
Signed, small margins.

258. YOKKAICHI: WIND ON MIYE RIVER.
A marshy flat with wind tossing the lone willow by a causeway where a man runs after his hat.
Signed, margins.

SURIMONO—*Continued from No.* 52.

Very fine examples printed in gold, bronze, silver, color and gauffrage.

GAKUTEI

259. NIGHT SCENE.
With a man addressing a Geisha carrying a lantern. Orig. cherry blossom border. Signed, fine quality.

260. A LADY ON A RED BALCONY.
Looking at gauffered cherry blossoms.
Orig. border. Signed.

261. TWO LEARNED MEN WITH BOOKS AND WRITING.
Near a blue bordered screen.
Signed.

262. LONG BEARDED SAGE ON A CLIFF.
His robes in diapered white with silver crest. Signed.

263. A GODDESS INVOKING A DRAGON.
The latter printed in stone blue and bronze gauffrage. Signed.

HOKUICHI.

264. EBISU ON A HUGE WHITE RAT.
Very quaint and unusual surimono.
Signed.

HOKUBA.

265. SURIMONO: WITH SILVER PRINTING.
Two men, one with a bundle of twigs. Signed.

266. TWO DEITIES WITH NEW YEAR'S EMBLEMS.
Small pines and feathery bamboo foliage, the robe patterns in gold bronze and silver. Signed.

267. WAR DANCE.
Black stand with war-dancers.
Beautiful color and silver printing.

268. TEMPLE ATTENDANTS.
Very fine gauffrage, pale blue and silver. Signed.

KUNISADA.

2- 269. A LUNCH PARTY.
Man and two women, in soft colors, and much silver. Signed.

1 50 270. LUNCH PARTY.
Variation in coloring, a little softer.

2 50 271. WARRIOR WITH AN ATTENDANT.
She hands him a suit of armor. Their robes in black, lilac and blue with silver. Signed.

KACHORO KUNISADA.

1- 272. A RAT MASQUERADING AS DANJURO.
Remarkable printing in color and silver. Signed.

6- 273. MAN SEATED NEAR A SCREEN.
His robe lined in silver and blue and the screen with gauffrage and bronze clouds. Signed.

UTAGAWA KUNINAO.

6- 274. MOTHER AND SON WITH DOG AND PUPPIES.
Soft color, silver and gold printing. Signed.

KEISAI EISEN.

11- 275. TWO GIRLS UNDER AN UMBRELLA.
Their robe patterns in gold, silver and color. Signed.

4- 276. TWO GIRLS GATHERING YOUNG PINE.
Near a stream where horses feed, their robes in black, lavender and silver. Signed.

HOKKEI.

12 50 277. PALACE ON A HILL OVERLOOKING THE SEA.
Sunrise in mist, silver waves, and bronze clouds. Signed.

5 50 278. TWO MEN, ONE WITH SPEAR.
Note the oriental effect of the hooded seated figure, and the unusually fine printing in silver and color. Signed.

1- 279. BOY AND HIS MOTHER NEAR A CHERRY TREE.
Bronze printing and color. Signed.

HOKUSAI.

280. THE DEMON KILLER.
Seated at a copper-bronze table, copying from a scroll held by a youth. Signed.
A superb example of gold, silver and bronze printing. Signed Iitsu

281. TWO YOUNG PEASANTS WITH AN OX.
One girl leads, and the other carries faggots. Signed "Sori."

282. PERSIMMON AND GRASSHOPPER.

283. A GROUP OF LADIES.
The details in gold bronze, and the rug on which they sit in gauffrage. Signed.

284. TORII AND TWO LADIES.
Tones of lilac with gold gauffrage.
Signed.

RYUSAI.

285. TRAVELLER AND ATTENDANT.
By a silver stream. Silver moon and Plum bough in snow on the other half. Signed.

286. GODDESS AND ATTENDANT.
On a gold-bronze ground; and an Old Turtle on silvery waves on the other half.
Signed.

SHOTEI.

287. THEATRE SERIES.
Covers, beautifully printed in gold, silver and color. Signed.

SHOTEI.

288. LADY POSING AS A WARRIOR.
Unusually delicate with gold printing and much silver. Signed.

SHUNTEI.

289. A FEAST WITH FOUR MEN.
Gauffrage, silver and color. Signed.

UTAGAWA TOYOHIRO.

290. A NEW YEAR'S BOAT AS A CURLED LOBSTER.
The sail in green and gold. Signed.

SHUMMAN.

291. WOMEN WITH NEW YEAR'S GIFTS.
Pink, blue and pale yellow. Signed.

292. FAN ROBE AND BELT.
Fine gauffrage, color and gold bronze. Signed.

293. MAID SERVING A GENTLEMAN.
Her dress of a salmon pink over silver underrobe. Signed.

294. SILVER JAR INCISED WITH KWANNON.
With a lilac shadow. Unusually fine printing. Signed.

295. STRONG MAN BALANCING A GREAT ROCK.
In delicate lavender, pink and silver. Signed.

296. GODDESS WITH SILVER DRAGON ON THE SHORE.
The waves in gauffrage. Very delicate color, gold and silver. Signed.

297. DEITY AS A MONKEY IN THE CLOUDS. Signed.
Very fine gauffrage clouds, silver and lavender with black Signed.

298. A COURTESAN ON THE WAY FOR NEW YEAR'S VISIT.
The details of her delicate costume in gold printing. Signed.

SHINSAI.

299. PAIR OF TEMPLE LANTERNS: TEMPLE UTENSILS.
Printed beautifully in copper bronze, gold, and silver, with a white adder twining round them. Signed. (2)

300. LADY ARRANGING A NEW YEAR'S GIFT.
A man standing by, she ties a poem to a stork. Beautifully printed; LADY AND SERVANT GATHERING PINES.
Signed. (2)

301. MOTHER AND SLEEPY BOY.
She looks down at him by the New Year's Screen, much silver and color. WARRIOR AND GIRL.
Silver, color and gauffrage. Signed. (2)

302. LADY WITH SERVANT GATHERING PINES.
Blue, gold and delicate rose color. Signed.

303. TEMPLE UTENSILS. Signed.
In black and gold lacquer and pink with silver gauffrage.

304. WARRIOR AND A GIRL AT THE WELL.
Silver, color and gauffrage. Signed.

No. 305—13¾ x 9

YEISHOSAI CHOKI: 1773-1805.

305. COURTESANS IN THE MOONLIGHT: Silvery Mica Ground.
A summer night with a moon (in silver) high in the pearly mica ground; two young Courtesans seen at half length lighting pipes at an Hibachi by a stream; the taller girl pulling her robe of thin black gauze over her bared shoulders and bosom.
Signed. A wormhole high to left.

Very fine design and use of black and particularly rare on silver ground. It was this subject by Choki that brought the highest price in the Haviland Sale in Paris, in November, 30,000 Francs.
(Illustrated)

306. PILLAR PRINT BY CHOKI.

A Courtesan detaining her lover with three "Imps of the Perverse" pulling with her at his sash and haori; a beautiful example of Choki's Kiyonaga manner, mellowed into softest lilacs, pinks and grey.

Signed.

9-

No. 307 No. 308

SUZUKI HARUNOBU: Worked 1755-1769.

Continued from No. 76.

307. BOATING IN SUMMER.

A girl who has just stepped from a boat, the prow driven ashore at a yellow bank underneath a willow, speaking to her companion still on the boat.

450-

Signed. Full size, 11 x 8¼, fine color and condition.

A very unusual feature is the printing of the patterns in the obis of iridescent chocolate mica. This and the following are the first such prints to come under observation.

(Illustrated)

308. THE PINK AND SILVER ROBE.

A girl of charming grace, shielding her eyes with an open fan and wearing a pink robe tied with silver brocade and bordered with silver butterflies in the reeds walks by a yellow barred house, Matsumotoya, followed by a maid (carrying a samisen box) with a rose pink apron tied with lavender. The curtains at the top are blue.

Signed. Full size, 8¼ x 11⅛, top margin.

A beautiful design in fine condition full of delicate color values, in the obis and butterflies printed in mica.
(Illustrated)

309. THE CHRYSANTHEMUM GARDEN. 7⅞ x 11.

A Young Girl stooping to pick a Chrysanthemum; a youth standing near the pink engawa in dark purple over a blue hair-line stripe. Unsigned. Fair condition and color.

310. OSEN IN KAGIYA TEAHOUSE. Signed, 8 x 10⅞.

The beauty wears violet tied with black and white, holds a pipe and with head turned to left adjusts a hairpin. She stands near an engawa with sake kettle, and a small maple in a pot.

O-sen was celebrated for her beauty and often used by Harunobu as a model, in her youth. Later Utamaro used her beauty for his "Married Woman."

311. O-NO-NO-KOMACHI IN A SUMMER REVERIE.

A tall young Courtesan in a violet robe tied with purple and white, standing pensively by a stream with an open fan in her hand. Behind her a rose colored engawa and black lacquer hibachi give a distinctive note of color to an exquisite picture.

Signed, 8¼ x 11. Very fine color and condition.

312. MAID DRESSING HER MISTRESS' HAIR. 8 x 10¾.

Seated before a black lacquer toilet stand, with large screen having Chinese Lion to right. Their brocades in soft old greens and blues.

Unsigned (Dr. Schmidt says these are the earliest state, which is disputed by Binyon.) Date 1766-1770. Thinned spot in sky.

313. COURTESAN ON PARADE.

Followed by two Kamuro and a Shinzo, near an engawa on which stands a huge odawara lantern, and green bamboo blind; their robes are pale violet, and green with black, with delicate gauffrage.

Signed, full size; 8¼ x 11; groups by Harunobu are rare.

No. 314

314. TAGO NO URA: TRAVELLING ON THE SEASHORE.

A girl rides a red horse led by a youth who wears a robe of pale stripes, along the shore of Tago Bay—a Fuji in white and green of great purity with floating gauffered clouds in the background. They play as "Narahira admiring Fuji."

50-

Signed, fine impression and condition, 8½ x 11¼, margins.

Professor Fenollosa says of this beautiful subject THAT IT IS THE TRIUMPH OF ALL HARUNOBU'S OUT-DOOR DESIGNS, AND THE MOST BEAUTIFUL COLORED LANDSCAPE IN UKIYOYE: *The colors are opaque, they fill the space perfectly with natural expression. . . . At a distance the elements of the composition show as flat masses defined by their color values. . . . It is the most perfect use of the tones discovered in some of the earlier experiments. As a composition, it is great. . . .*

(Illustrated)

No. 315

315. THE FLOWER MONTH OF APRIL. YOUTH VISITING THE YOSHIWARA. 8x10¾. Poem and Cuckoo in clouds. Date 1770. From the series "Furyu Shiki Kosen" or "Social Customs of the Four Seasons." Signed.

Youth disguised as a Komuso secretly visiting two girls whose heads appear at the barred window. The opaque cream of the man's robe gauffered as crepe, lined and tied with rich black, is an exquisite piece of color against the green foreground and the stream flowing through a pale yellow distance. Fenollosa says of it: *"The wonder of this print is its texture, and strikingly new the tendency to use solid black and white in opposing masses."* Illustrated in Happer and the Harunobu commemoration exhibition.

316. LOVERS. 8⅛ x 11.

A girl on her knees showing a youth a letter while she detains him by holding his robe. Rolls of silk floss and a small heating apparatus at her side. Signed, browned, and stain.

317. SAIGU ONNA MEGO. Signed 8¼ x 10¾.
A young girl kneels playing the Koto, her pink robes tied with lavender, a figure of much grace and purity of line. Her companion sits at the Verandah pillar (the color of her uchikake and the verandah oxidising).

318. MORNING PLANS. Full size, 8¼ x 11⅛.
A maid in green stoops holding a boy away from a bowl of goldfish; beside her stands her Mistress in a pink gown blocked in purple with green obi playing with a Hosuki. Bamboos grow beside the well, on a blue ground. Signed; good color, condition.

319. THE GOLD FISH HOUSE. Signed, 8⅛ x 11, scarce subject.
A Fisherman interrupted by a lady in violet with a blue open umbrella at her side, to hand him a letter; the careless child behind full of joy over the fish darting through the pool.

320. A COURTESAN WEAVING COTTON IN SPRING.
Seated by a wheel, with a companion in pink who twists the thread. Oxidization of the wheel and the background.
Signed, full size, 8½ x 11⅝, margins.

321. THE EARLY MOON. Signed. Full size, 8¼ x 11¼.
A girl of Noble Family (Tokudaiiji) in rust red over which is a short blue coat with long sleeves stands with a hand either side a pink doorway gazing across the Iris pond up where the moon rolls out from a bank of gauffered clouds on which is a poem, over which flies a hotogisu.
Tiny wormhole, otherwise fine condition and beautiful color.

322. TRIMMING THE ANDON. 8¼ x 11¼.
A girl in black sits reading a letter, while her companion, in a purple robe beautifully gauffered in a tiny white pattern leans over the andon to regulate the flame. A stream and autumn maples in the background. Unsigned, good color and condition.

323. THE YAMABUKI BLOSSOMS: SPRING SHOWER.
A Young Girl in a light orange silk with purple iris border pushing aside a curtain of heavy silk lavender cord, to watch the rain. She holds a spray of the yellow Yamabuki.
Unsigned. Full size, 8¼ x 11¼, spot in the sky.

No. 324

No. 325

324. COURTESAN NEWLY COME FROM THE BATH.

From "Fashions of the Four Seasons: Tanabata." Their heads turned to listen for Festival Sounds, the girl slips out of her bathrobe giving it into the hands of the kneeling kamuro. In the background soft robes, a barred window and the "Kiriko Lantern" used only at the Tanabata. Apple green ground.

Signed, fine condition and color, the pink of the balcony oxidising. Full size, 8½ x 11¼, margins. Series "Shiki Kosa" Four Seasons, Summer. (Illustrated)

325. MOONLIGHT: TWO GIRLS IN THE GARDEN.

They recline on a pink engawa which throws into exquisite relief the delicate blue stripes and gauffered lavender silks. One holds a fan turning to look at the moon sailing into view from the clouds and veiled in a light yellow haze; her companion reclining behind her leans on her elbow contemplating the smoke of a brazier. The faint pink of the Hagi blossoms seen against the winding stream.

Signed, 8x10⅞, very fine color, condition and impression. "An example of Harunobu's best period, 1766-1770."—*Happer.* Series "Furyu Shiki Kosan." (Illustrated)

326. BEGGING FOR THE KITTEN: SPRING.

A Young Courtesan of exquisite grace, her purple uchikake over soft green and rose, and tied with lavender brocade, holds a kitten in the folds at her breast, for which her Kamuro in rose color holds up appealing hands. The sky of dawn blue shows a branch of the yoshino cherry, and the snow print on the screen has a sky just flushed with rose.

130-

Signed, full size, 8¼ x 11¼, corner restored. Reproduced in Ficke.

No. 327. HARUNOBU

327. "SHIN": THE FIVE ELEMENTS: THE POETESS.

The Poetess Murazaki Shikibu sits beside a writing-stand on the balcony of the Ishiyama temple looking at the moonrise over Lake Biwa. Her robes are of rich Indian red with a white Uchikake. A maple branch at the top adds color to the red on the woodwork.

65-

Size 3½x11¼. A fine impression in fine state. "Shin" or Sincerity from the set of "Five Cardinal Virtues' done in Harunobu's best period between 1766 and 1770. Signed. (Illustrated)

SHIBA KOKWAN:

Contemporary of Harunobu About 1765.

328. TWO COURTESANS DRESSING.

One stands in purple robes tying her obi, the other is seated on the floor in half open pink robe, holding a mirror in her hand and putting a comb in her hair.

72 50

Size 8¼x11. Brilliant impression in excellent condition. Signed. Illustrated by Kurth, p. 35 (No. 12), who gives Shiba Kokwan as the artist.

The best English and Japanese authorities now say that Harushige and Kokwan were the same man, son of Harunobu, who in his confession said that his prints were confused with Harunobu by everyone.

329. SUMMER HOLIDAY: MOTHER AND TWO SONS.

Soft shell pink and green ground, balcony scene with the baby in his mother's arms reaching for a Dragon Fly that sails over the head of the boy in front. The dusty corn flower blue of the Mother's dress shows her arm through the thin folds, as she pulls a Cock and drum toy across the Verandah.

35-

Signed. 8¼ x 11, very fine color, condition and impression.

330. THE PINK BOATS: OCEAN VIEW.

Two girls in a pink boat colliding with the boat of a youth who holds a pipe. The gauzy blue robe of the seated girl showing her arms through the thin silk.

47 50

Full size, 8½ x 11¼, unsigned. Very fine color, condition and impression, with margins.

HARUNOBU—THE IMITATOR WITH THE LONG NECKS.

331. GIRLS CATCHING FIREFLIES. HAGI NO TAMAGAWA.

A garden and stream, with many insects on the wing. A tall girl with "the long neck" comes up behind her companion seated on a green bamboo bench who turns to look at the insect cage she carries. Behind them is the reflection of the Moon in the stream.

80-

Signed "Harunobu." Fine color, condition and impression. 7⅝ x 10⅞.

Very rare example of this artist, known only as "The Imitator with the long necks."

No. 332

No. 333

SUZUKI HARUSHIGE: 1747-1818.

332. LOVERS ON A BALCONY WATCHING THE MOONRISE ON SHINAGAWA.

42 50

A man dressed in white gauffered in tiny blue lines sits on the railing of a balcony leaning forward to watch an incoming boat pass before the moon which rises from the horizon of rippling water. His Mistress stands beside him shielding her eyes with a book.

Signed, 8¼ x 11, some oxidization, otherwise a fine and rare example. The moon print from the "Snow-Moon-Flower" Series Settsu-gekku."

(Illustrated)

333. TWO GIRLS AT THE GOLDFISH POOL.

75-

Near a yellow bench, one stooping at the edge of the pool emptying a tub of water with gold fish, her robe of hair line stripes in extraordinary superposed printing of blue over the pink lining: the girl standing beside her wears purple tied with cool stone blue and white; oxidisation of the blue water in the pond at the back, and the poem printed in blue.

Signed. Fine color, condition and impression. 8 x 10⅜.

One of the prints that Arthur Morrison says is so good that only the signature differentiates it from a fine and rare Harunobu.

(Illustrated)

No. 334

HOKUSAI: Worked 1779-1844.

334. FUJI IN A THUNDERSTORM WITH FLASHING LIGHTNING.
The snowy cone of Fuji towering above a storm raging at its base. A red streak of lightning throws its reflection on the mountain. Above a sky flecked with small clouds.
Mellowed impression of this famous print. No. 9.
(Illustrated)

335. TOTOMI SANCHU: FUJI AND THE WOODSAWERS.
At Yamianako in the Province of Totomi workmen are sawing a huge log into boards near a smoking campfire. Fuji appears in the background. The smoke is beautifully rendered in gauffrage, and the color scheme is pale mulberry and blue, centre fold.
A beautiful impression in fine condition. No. 14. The Windling copy.

336. YELLOW JUNKS: TOKAIDO TAGO NO URA. 15 x 10⅛.
Two boats are crossing the bay where Fuji rises dark blue with a white cone against the sky.
Fine contrasting color in yellow and hawthorn blue and bamboo green, and a print of remarkable balance. Beautiful impression in perfect condition. No. 24.

337. FUJI FROM ENOSHIMA.
To the left a village and Benten Shrine are lying embedded in green. Fuji appears far off, above the waters that surround the island.
A beautiful impression in superb ringing blue tones, centre fold.

No. 338

338. TOKAIDO HODOGAYA: FUJI AND THE PINES.
Fuji seen from one of the Tokaido Stations beyond a row of pines that line the road. Coolies with kago and a horseman with leader cross the foreground.
Very fine impression and among the rare prints of the series.
(Illustrated)

339. FUJI FROM NIPPON CANAL. 14½ x 9⅞.
Fresh and clear coloring but shows the centre fold.

340. INUME TOGE. 15 x 10¼.
A favorite print, showing a green hill where travellers with horses admire a blue and aubergine Fuji across a chasm.

341. YOSHIDA TEA HOUSE BALCONY.
With a maid pointing out the beauty of Fuji on the far Horizon.

342. MOTO URA WITH THE TORII AT LOW TIDE. 14¾ x 10.
In blue and greenish yellow.

343. TUSKUDAJIMA ISLAND. 15⅛ x 10¼.
Printed in tones of blue with the many little boats in rose and blue.

No. 344

344. THE BIG WAVE: KANAZAWA.
In the trough of a big wave that looks like the immense paw of a monster ready to strike, several boats are seen. The rowers of the pale yellow boats work with all their strength to escape.
THE FAMOUS PRINT from the "36 views of Fuji," WITH THE "STORM CLOUD" BLOCK. Fine impression and condition.
(Illustrated)

345. FUJI'S REFLECTION IN LAKE MISAKA.
A noted print, but mellowed. From the "36 Views."

346. MITSUI: FROM THE "36 VIEWS."
The roof menders. Mellowed.

347. AOYAMA: PINE: "36 Views of Fuji." 15⅛ x 10¼.
A beautiful example of this scarce print from the "36 Views."
(Illustrated)

348. FISHERMEN AT SENJI. 14¼ x 9¾.
Man with a red horse and two fishermen admire Fuji white against the blue shadows.

KIYONAGA: Worked 1769-1794.

349. COURTESAN IN BLACK GAUZE. 7¼ x 9¾.
Her companion dressing before a mirror and a maid in blue placing the Geta or sandals on the door-stone. Signed. Good color and fair condition.

350. THE ACROBATS: Hanagiri Shikijiro. Hosoye form. 12 x 5½.
A youth kneeling on a box covered with a rose-colored mat balances a set of boxes and a sake cup on a closed fan; his robe in soft yellow and violet. A companion in blue kneels on the floor beside the box, pointing with a fan.
Signed. Unusual form and fine color and condition.

351. TWO GIRLS IN SUMMER BY A STREAM: Chuban form. 7¾ x 10⅜.
A girl in white gauffered in a diaper pattern is seated on a bamboo bench under a willow; her companion whose thin lavender silk displays her slender arms and rose colored underrobe stands near her.
Signed. Fine color and condition. "Bijin Rukushi." "All Beauties Assortment."
The transparent printing is unusual and very beautiful.
(Illustrated)

No. 352. KORIUSAI.

No. 351. KIYONAGA.

ISODA KORIUSAI: 1765-1779.

A Samurai, who about 1780 turned to painting.

352. OPEN BALCONY WITH TWO GIRLS. 7¼ x 9¾.
Series "Furyu Kanazawa Hakkei," or Eight Views of Kanazawa. Looking out to sea, one girl standing with a small cup, dressed in pink and lavender; her companion in gauffered ecru and lilac stooping over a Cooking pot near a black cabinet.
Signed. Sq. form, beautiful color.
(Illustrated, p. 74)

353. IN BLACK AND WHITE: A Famous Print. 9¾ x 7¼.
Two women on a bridge in the wind near rose Peonies, with swift blue water flowing by. One in deep black, the other wearing white, both deeply gauffered to look like embossed work. The bridge is Koriusai's deep and original tone of orange, and the broad masses of black are equally characteristic of his work.
Signed. Fine color and good condition.

354. "THE FIRST DREAM OF FUJI." 10¼ x 7⅜.
Two Ladies on a balcony admiring Fuji, being one of "Three Dreams" from the same series: an attractive subject.
Signed, some oxidisation of the "tan."

355. FURYU NO NO KOMACHI. 10 x 7⅜.
Lovers lighting pipes: Same series. Sea view from under a cherry tree where the girl sits on an engawa holding up her pipe to her lover, who leans towards her in a charmingly graceful pose, the smoke from their pipes wreathing together as it floats to the sea.
Signed. Sq. form.

356. THE FINAL TOUCH: Wakaba of Yokumaya. 8¾ x 6¼.
A courtesan in lavender and pink leans over a mirror putting in the last hairpin; her kamuro crouches low to see her dainty reflection; and Ushiba the Shinzo signs to the right that they are ready..
Signed. Good color and condition. "Seiro Rammayo."

357. THREE BEAUTIES OF THE HOUSE OF THE PINE AND "KIRI." "Matsu Sugi." 8⅝ x 6⅛.
Dressed in soft colors, three sm. holes in the left margin.

358. HASHIRAKAKE: CHAYA GIRL.
In a carmine striped robe carrying a tray and cup.
Signed. Mellowed.

359. HACHIRAKAKI: FROM THE CHUSHINGURA: THE SPIES.
Uranosuke reading a letter, while Kudayu reads from under the Verandah, and Okaru in pink in the balcony reads the reflection in a mirror.
Signed. Finely balanced and in delicate color.

360. HASHIRAKAKE: GIRL ON A LADDER.
Girl mounting a ladder to gather Plum blossoms; with two boy attendants.
Signed. Mellowed in tone.

SADANOBU.

361. NIGHT RAIN TOTO AZUTO. 8¾ x 11¼.
Printed in grey and blue, with shadow tones in black.

KITAO SHIGEMASA.

362. OTANI HIROJI. Hosoye form. 5⅜ x 12¼.
In a fine short robe of striped yellow and lavender trimmed with rose, a closed umbrella strapped on his back.
Signed. Fine color and good condition.

363. TWO COLOR HOSOYE.
Ichikawa Yaozo as a Kichizo with a closed fan in the right hand, his robe of water lily pattern.
Signed. 11⅜ x 5⅛.

SHIGEMASA AND SHUNSHO.

364. BEAUTIES OF THE GREEN HOUSES. Hinazuru, Nayami and Karasozi. Three Girls on a Balcony.
"Seiro Bijin Awase"—a sheet from the famous book done in co-operation with Shunsho. Three beauties, one with a Drum, listen to the cuckoo over the Pine Tree.
Diptych; Chuban form. By Shigemasa.
This and the following four prints are fine impressions from a work characterized by Von Seidlitz as "probably the most beautifully illustrated work that Japanese Art ever produced.

365. BEAUTIES OF THE GREEN PAINTED HOUSES OF PLEASURE: Nishikedo, Toyo Oka and Mauzan.
Three girls in a Peony Garden; with the rich soft rose-color for which this set is famous combined with pale yellow and blue-grey.
Diptych by Shigemasa.

366. FOUR COURTESANS WRITING A POEM.
A lovely group in rose-color, pale pink, blue, and grey with fine use of black, including Imaoka and Ukefune.
Diptych by Shigemasa.

367. THE PLAYFUL KITTEN: MATSUGAWA.
Verandah scene with Four Courtesans of the green painted houses of pleasure in rose color and violet; one plays with a kitten, two read a poem and a fourth plays the Koto. A lovely bit is the jar and the broad leaved plant that grows beside the doorstone.
By Shigemasa; diptych.

368. THREE COURTESANS RECEIVING A VISIT FROM HANAKOTO OF ICHIMONZI.
A Fourth in white with lilac uchikake tied with black approaches the bamboo shaded Verandah where the three receive her.
By Shigemasa. Diptych.

NISHIMURA SHIGENAGA.

369. SET OF FOUR LACQUER AND BENI PRINTS. Each 6 x 10½.
Showing a girl greeting a traveller, groups of people, travellers, etc.
The No No Komachi series. Signed, fine early examples, note the use of gold powder.

SHUNSEN: Worked 1809.

370. TRAVELLING COMEDIANS AS NARAHIRA. 14¾ x 10.
A group of comedians as Narahira on horseback passing Fuji
Signed. Fine tones of blues and greens.

371. WOMEN IN THE RAIN. 15 x 10¼.
White Rain on the Pine, with three Courtesans and two Kamuro seeking shelter. Yellow foreground and the rain in gauffrage.
Signed. Unusually good color and condition.

372. RAIN ON THE ROAD. 15 x 9¾.
Four women and a man scattered along a river road in a sharp rain wearing bent yellow straw shields.
Signed, fine color and condition.

373. WOMEN WASHING LINEN. 13¾ x 9 1-16.
Two women standing in a stream near a house, with a boy who plays in the water. Signed. Good color and condition.

374. SHUNSEN: SURIMONO.
Peddler with a Monkey on a Leash; printed in stone blue tone, no background. Signed.

SHUNSHO: Worked 1764-1792.

375. AN OUTLAW IN BLACK. Hosoye. 12 x 5¾.
Nude save for the rich black haori, standing with drawn sword under a tree on a yellow hillside against a wash grey sky. Signed with "Jar," and Hayashi seal, pure and clear printing in collector's condition. (Illustrated)

No. 375 No. 376

376. COMEDIAN WITH DEER AND MAPLE HAORI. 12¼ x 5⅞.
The pose in connection with the camellia green ground, with the purity of a background without line or spot throws the strong lines of the figure into marked relief.
Signed. Repair corner, otherwise very clear and unsually fine.

377. THE HUGE LANTERN. Hosoye. 11⅞ x 5 7-16.
A samurai in pink, aubergine and Chinese blue rolling his sleeve and drawing his sword; he stands on a yellow ground near a rich black lantern; gery wash background.
Signed. Very fine color and condition.

6-

378. THE ORANGE HAT. Hosoye. 12 x 5½.
A Rokubo with orange staff and a string of orange slips on his hichigata robe of aubergine and yellow, has allowed his large orange hat to slip back as a halo.
Signed, fine color and good condition except for one little hole.

13-

379. ICHI MONJURO AT THE TEMPLE. Hosoye. 11 1-3 x 5¼.
A tapestry of rose, green and black.
Signed, beautiful color and fine condition.

6-

380. ACTOR AS A SAMURAI. Hosoye. 11 x 5½.
Leaning on one sword, the haori in grey, red, and yellow medallions on ivory.
Signed, slightly rubbed, fine color.

3-

381. NAKAMURA TOMIJURO OF HYUGAYA AS A WOMAN TRAVELING. Hosoye. 11½ x 5.
Ecru and orange robes, sun hat, standing near a black and orange chest.
Signed, title strip on silk, fine color and condition.

7-

382. ICHI DANJURO 5TH IN A RAINCOAT. Hosoye. 12⅞ x 5⅞.
Standing near mustard yellow bamboos, and some yellow in the robes under the orange straw coat.
Signed. Striking color and good condition.

16-

383. ICHI MASUZO AS A WARRIOR. Hosoye. 11½ x 5⅛.
Pink, putty color and citron yellow, standing near a screen with pink frame.
Signed, fine color and condition.

12-

384. THE MESSENGER IN BLACK. Hosoye. 12½ x 5⅞.
A scarce two figure hosoye; above on the verandah sweeping aside the curtains appears the magnificent figure of the Nobleman in applegreen, to whom the messenger in black on the ground makes a signal.
Signed and jar seal. Fine color and good condition.

41-

385. WRESTLER'S UMPIRE IN A WHITE KAMASHIMO. Hosoye. 5⅝ x 12. Holding out a white fan. Good pose and fine lines. Signed, 2 wormholes. 17-
(Illustrated)

No. 387

No. 385

No. 386

BUNCHO: 1765-1775.

386. MATSUMOTO KOSHIRO AS A WARRIOR. Beni, Apricot and Pale Green. He holds a view of Fuji and is seen against a barred window. Signed, collector's stamp. 10-
A crisp and clear impression in fine condition; an unusual feature in the title, which is printed on a green silk strip. (Illustrated)

SHUNKO: 1772-1800.

387. HOSOYE: ACTOR AS A WOMAN WITH AN AMULET BAG. 5½ x 12. Robe of ribbon stripes with ecru obi patterned in fans. Signed, fine condition and beautiful color. 17-
(Illustrated)

388. THE WRESTLERS: ONAGAWA AND TANEKAZE. BROAD SHEET. 10 x 15.
18- A powerful print of full length nude figures.
Signed, fine color and good condition.

389. SEGAWA KIKUNOJO AS A WOMAN. HOSOYE. 5¾ x 12¾.
A violet scarf tied on her head, standing under a cherry tree
5- near a twig fence.
Signed, very soft and lovely color and good condition.

390. ACTOR AS A WARRIOR NEAR AN ARROW RACK. 5¾ x 12¾.
Crouching with fan before the rack with huge arrows which
5- makes a startling composition.
Signed, fine color and condition, beautiful printing and color.

391. ICHIKAWA MONNOSUKE NEAR A LANTERN.
Standing with folded arms wearing short lavender and gauf-
ered pink robes.
3- Signed, fine color, corner repaired.

SHUNTEI: 1796-1819.

392. MATSUMOTO KOSHIRO AS A WARRIOR. Hosoye. 11½ x 5½.
Wearing a small shade hat and a yellow haori over salmon
pink.
3- Signed. Very fine color and condition.

KATSUKAWA SHUNYEI: 1762-1782.

393. THE HAG RIDDEN WARRIOR. Chuban. 9½ x 6¾.
Superb color and good condition.
Signed.
4- A famous story of the hag who veiling her face asked a warrior to carry her across the water, but the wind blowing her veil aside he saw her to be a witch.

394. HOSOYE DIPTYCH: Two men in white. 12¼ x 11½.
Night scene near a building, with two men in white starting
14- a fight.
Signed. Fine background of black, pink, yellow and blue.

395. HOSOYE DIPTYCH. THE NIGHT ATTACK. 12¼ x 11¼.
A brigand nude except for waist cloth, his umbrella split by
14- a man in pink with raised sword.
Signed, splendid color and good condition.

No. 396 No. 397

396. TOMAYA IN BLACK. Hosoye. 12½ x 5½.
Standing with folded arms amid rocks; his fine black robe patterned in white car wheels, and lined with ringing blue over rose color. Signed. Fine condition and beautiful color.
(Illustrated)

397. THE BLACK ROBE. Hosoye. 12¾ x 5¾.
A striking figure rolling his sleeve, with the robe of velvety black, tied with rose sash; a Verandah and oriel window in grey and pale yellow tones completes this striking example. Signed. Very fine in every way.
Collector's proof condition and color with the rare "examination stamp."
(Illustrated)

SHUNZAN: 1776-1800.

398. SAWAMURA SOJURO WITH AN OPEN FAN. Hosoye. 11¾ x 5 1-3. Signed. Good condition.
Fine pose by an open window and soft color.

399. THE CAPTURE OF YORITOMO. 12 x 8½.
Shore scene; the victorious warrior with war spear, grasping his vanquished enemy who carries his broken sword.
Signed. Fine color and condition.

400. SOGA NO TORO. Chuban. 10¾ x 7½.
They stand on a yellow Verandah heaped with snow, against a heavy purple tent curtain.
Signed. Fine color and condition.

OLD CHINESE PANORAMIC PAINTING.

401. BRINGING IN THE VICTORIOUS RACE HORSE.
The "Winner of the Cup," a race horse painting more than 200 years old on paper, 48 x 10 ins., folded to sm. 4to, and backed with linen.
The owner and rider walk behind the white horse which is led by a servant, and preceded by men bearing banners, garlands and trophies. Date about 1700, in good condition and very fine early coloring.

JAPANESE BOOKS

402. UTAMARO'S FAMOUS "WOMEN OF THE GREEN HOUSES." UTAMARO (KITAGAWA). 1804.
"Seiro Nenchu Goji"—"The Annual of the Courtesan Quarter." Illustrated in colors by Kitagawa Utamaro. 2 vols., tall 8vo, 1804.
First Issue.
A fine copy (save for a few wormholes) of this most celebrated book in Japanese art, to which alone Kurth devotes more than eight pages of his book on Utamaro, describing the 19 plates in detail and characterizing the plate of the "Barred Window of the Yoshiwara," as one of the most beautiful compositions of the whole work; the 4th plate showing a similar scene he calls a "world-famous composition"; he also reproduces Plate 10, Vol. 2, showing Utamaro himself painting a Ho-wo bird for the beautiful and favorite Hana Ogi of the House of Ogiya, and the beautiful dancing movement in the Niwaka festival (Vol. 2, plate 9).

403. SUKENOBU (NISHIKAWA): 1729.
Ehon Towa, pub. by K. Kibei; Ehon Hiji, 1730; "Ehon Oshieno Tane (teaching), 1730. Illus. in black and white. 3 vols.

404. SUKENOBU (NICHIKAWA). Date about 1730.
Illustrations of Different Stories. 2 vols., in black and white, thick 12mo.
Fine early unworn examples, bound in old brocade (binding wearing).

SHIGENOBU: 1782-1832.

405. SHIGENOBU (YANAGAWA). Gwafu. 1821.
Sketches in pale blue, rose and green. Sm. 8vo.

406. HARUNOBU: 1803.
"Ehon Yamatogusa." Printed in black and white, a few hand touched in rose-color. Publisher: Kawachiya Kibei, 1803.
Rare example in good condition of Harunobu's book prints.

407. HANZAN (MATSUKAWA). View of Yodogawa.
Written by Gyosei, published in 1854. Plates in blue and pale rose, the first being the famous "Ferry-boat and Moon." Sm. 8vo

408. HOKUSAI: MANGWA, 1830. Vol. 12.
These fine plates in pale rose and faint blue. 8vo.

409. SUIKODEN: "FIDELITY" BY HOKUSAI. 1830.
Well printed plates in good black showing groups and landscapes in Hokusai's characteristic manner. Tall 8vo, title and foreword damaged. 1830.

410. EHON CHIYOMI GUSA: BY SUKENOBU. 1737.
History of the nobility, and sketches of family life. Tall 8vo, published by Morito Shotaro in 1737.

411. EARLY ILLUSTRATED BOOK IN COLORS.
Thirteen double-page plates in early coloring showing Visit to the Bath House, Cherry and Wistaria parties, Rain storm, Naming the Boy, Festival processions, etc. Each mounted on card. (13)
Very fine early beni, tan and a little green is used. The drawing of the figures unusually good, and evidently the work of a master.

412. SUNKENOBU.
Azumae by Sukenobu. 10 plates mounted on card; 13 illustrations by the same; 4 double page plates by the same; "Pictures of Poems," 10 Illustrations. All in black and white and mounted on cards. (37 pieces)

413. SUKENOBU.
Tsukubayama by Sukenobu, 1717. The 15 plates mounted on cards, all printed in black and white.

414. BOOK ILLUSTRATIONS BY HOKUSAI IN BLACK AND WHITE.
14 plates mounted on cards, Peasants, Wrestlers, Peacock, Cherry Blossoms, etc.

415. HOKUSAI'S "100 VIEWS OF FUJI."
Title, cover, and each page mounted on cards, of Hokusai's most famous book "Fugaku Hyakkei." Printed in monochrome.

416. HOKUSAI: 1849.
Birds. Title, cover and 33 plates in rose and blue. Each page mounted separately.

417. SEIKUZAI SANTO KYODEN SHUNSEN.
"History of Kyoto by Shunsen. Date 1810. Covers, title and each page mounted, on 19 sheets of card.

TORIN: 1775-1795.

418. PEASANTS AND CATTLE RESTING. 15 x 9.
Mountain landscape with Inn and Pines.
Signed, margins, fine color.

TOYOHARU: 1764-1794.

419. THE RAT'S WEDDING. 15¼ x 10½.
A rare print showing the Temple and other buildings by night, with the long procession on the street about to enter.
Signed, margins, good color and condition.

TOYOKUNI I: 1788-1825.

420. SEWAMURA GENNOSUKE AS TAIRA NO MUNEMORI. 15 x 9½.
He is seated, with Segawa Michi no Suke as a Courtesan standing behind him holding a Temple jar.
Signed, fine color and good condition.

421. ROKKASEN OR "SIX POETS" SERIES. 13⅛ x 8⅞.
A tall and beautiful girl in sweeping rose color over violet posing as a Poet with a seated companion in soft black, and a kneeling maid with a tray of sake.
Signed, fine color but slightly rubbed.

422. SEGAWA KOKO AS SHIZUKAWA GOZEN. Hosoye. 12¼ x 5½.
She wears a purple uchikake over her cherry pink silk, which is tied with black.
Signed. Beautiful color and good condition.

No. 423

6- 423. MAN IN BLACK. Hosoye. 12½ x 5⅞.
Striking color scheme of black with wide white stripes over rose-color. Grey ground. Signed.
(Illustrated)

2- 424. SEGAWA KIKUNOJO AS A WOMAN. Hosoye. 12½ x 5¾.
A striking figure, her lavender and rose silks in a pool at her feet, and tied with a very wide black brocade. Signed, very fine color, but thinned place at her shoulders.

2- 425. OTOME (GIRLS) RAKUGAN. FLIGHT OF WILD GEESE. 10 x 7⅛. Succo 777. Signed, in tones of lavender and grey.
Interior of an upper chamber of a house open to show people watching a flight of wild geese.

1- 426. IRANOSUKE ADDRESSING THE RONINS. Chuban. 10¼ x 7⅞.
Castle and hill, with a group in the foreground.
Signed, fine color and condition. Chushingura IV.

1- 427. RAIKO KILLING DEVILS. 9½ x 14½.
Attack by men with animal masques. Signed, fine color and margins.

428. TEA HOUSE INTERIOR. BROADSHEET. 14½ x 9¼.
Three figures in the foreground in a superb color scheme of rich black and lavender against the soft pink and green of the tea house walls. A Man accompanied by his Mistress leaving the Teahouse, stops to speak to a Courtesan drinking sake at the left. Signed. A famous print in fine condition. (Illustrated)

65-

429. DIPTYCH: CHERRY SEASON. Each sheet 9½ x 15.
A large balcony by a rushing stream, where women in soft colors and black watch the cherry blossoms float down the river. Signed, soft color and fair condition.

8-

430. TRIPTYCH: MIXING "SHIROZUKI"—WHITE WINE. 14½x29.
A man in black and pale violet sits at the right directing the women who turn the mixer, and a youth who pours a sample for a girl from the large centre barrels.
All the lilacs and lavenders are faded leaving a print of softest tone and fine pure tones of black; worm-holes repaired.

1-

TOYOMASA.

431. "AUGUST" CHILDREN ADMIRING THE MOON. Chuban. 10 x 7½. Seven boys on a green hill (noted for the foreshortening of the upraised faces). Watching the moon. Signed.

TSUKIMARO.

432. THE BATH HOUSE. 10 x 14½.
Girl in pink near a yellow bucket with two women bathing themselves, seated near a screen with robes. Signed.

No. 433. No. 434

UTAMARO: Worked 1779-1805.

433. LARGE HEAD OF THE COURTESAN ISAKA OF TOMAYA.
Turned to left, her smooth black hair glistening and newly dressed, her chin cupped in one hand; the beautiful head rising from cherry color, white or lavender folds, with a hint of yellow: all on a grey wash ground.
Signed. Collector's coloring and fine condition. 15¼ x 10⅛.
(Illustrated)

434. YOUTH AND GIRL KNEELING BY A WINDOW. 14½ x 9½.
She holds his clasped hands by one wrist; their soft colored robes offset by her black brocade sash. Note that his collar is printed in pearly mica. Signed, stain near the window.
(Illustrated)

435. TOO MUCH SAKE. 15⅜ x 9¾.
A kneeling Geisha by a black samisen box, her blue-grey robe tied with soft black looks back at a youth behind her who is inviting her companion to more sake, when both have evidently had too much already.
Fine color and condition.

436. MOTHER AND SONS PLAYING AS GODS. 15⅜ x 10½.
The older boy holds the child on his shoulder, whose black robe falls over his own Robe of Indian red.
Signed. Good color and condition. Kodomo Rokhasen Series.

437. SEIRO NIWAKA SERIES. 9 x 12½. K. 416.
The Octopus Dance, three girls dancing round a huge green basket containing a large red octopus.
Signed, fine color and good condition.

438. SEIRO NIWAKA SERIES. 9 x 12¾.
Five Girls, Ie, Hane, Noe, etc., in a Lantern Dance.
Signed, good color and condition.

439. SEIRO NIWAKA SERIES. 9¼ x 13.
Girls dancing and mixing Moka for the Niwaka Festival.
Signed, good color and condition.

440. SEIRO NIWAKA. THE FAN DANCE. 8¾ x 12½.
Mellowed.

441. SEVEN BUCKRAM PORTFOLIOS, with flaps and ties.
Three are 12 x 20; four are 20¼ x 28. (7)

442. SEIRO NIWAKA. 9½ x 6.
Seven women in pointed hats in a dance at the Niwaka Festival.

443. SEIRO NIWAKA: DANCING. 15 x 10.
Four Women in one of the dancing movements with Morning Glory shape hats.
Signed, mellowed.

444. MOTHER AND SONS. 10 x 14¼.
Kagekiyo Kuniosha with her two boys playing Sen.
Signed, good color and condition.

445. "12 SERIES OF HANDWORK." MAKING TOYS. 10 x 14¾.
A Youth and a Girl seen at half length, he with a Pipe, holding a picture, watching her cut a silhouette.
Signed, lovely subject and fair condition and color, corner stained.

446. TWO GIRLS LISTENING TO THE HOTOGISU. 9½ x 14½.

A pretty subject: as the bird calls for rain, and one girl prepares to raise her umbrella to shelter herself and her companion in rick black and rose color. They are seen at half length.

12- Signed, beautiful color and fair condition.

447. GATHERING CHERRY BLOSSOMS: PILLAR PRINT. 15 x 7.

A Youth stands on the back of a coolie, to pull the blossoms anxiously awaited by his mistress.

3- Signed, slightly mellowed.

448. A COURTESAN, SHIZUKA OF TOMOYA, SEATED WITH CLASPED FINGERS. 14½ x 9⅞.

Her ivory robe is gauffered in cherry blossoms; the obi of

12- green, pink and black; a letter is tucked in her belt.

Signed, slightly mellowed, from the Genji Series.

449. YEHON HANA-FUBUKI. 1802. "A Snow Storm of Flowers." Kurth 76. 3½ x 6⅛.

2- Two heads from this famous series, all in good color with margins; a few wormholes filled.

A Youth with a black cloth on a green robe and a girl adjusting a hairpin.

1- 450. YEHON HANA FUBUKI: Kurth 76.

Two heads from the same series: A beautiful head of a youth with a fan; and a girl with her hand at her mouth. (2 pcs.)

2- 451. RYOGOKU FESTIVAL NIGHT. 14½ x 9½.

A street of shops in the foreground with hundreds of figures, beyond the river and bridge crowded with festival goers and boats a ribbon rocket released into the starry black sky.

Signed. Margins rubbed.

6- 452. TAIKO SERIES: 15 x 9⅞.

A Lady of the Nobility, richly dressed attended by a lady who carries a large umbrella and a girl with a tray.

Signed, fine color and condition.

3- 453. YOUNG MAN ON HORSEBACK PASSING FUJI. 15¼ x 10¼.

Attended by two girls in purple and green. Yellow ground.

Signed, very fine color, and good condition.

REKESENTEI YEIRI: Worked 1780-1810.

454. TRIPTYCH: A VISIT OF CEREMONY.
A youth in black gauze over lilac, the long train of which is held by a girl in Morning Glory robe, approaches a balcony where sits a lady and attendants shielded by a bamboo blind, he is attended by other women and a boy who carries his sword; the whole a color harmony of soft lavender, grey-greens, and yellow.
Signed. A few places thinned.

YEISEN: Worked 1809-1848.

455. YEDO: "EIGHT VIEWS."
Yoshiwara with view of the Embankment. Good condition and color with margins.
Signed.
Rare and fine landscape.

456. THE FORD: Eight-sheet print. 36 x 6½.
A Lady of the nobility with 16 ladies being carried in her black and pink kago on the shoulders of bearers across the River.
Signed, rare eight sheet print in good color and condition.

457. BOYS AS NARAHIRA: 12 sheet print, 29½ x 3.
Twenty-five boys on the shore road passing Mt. Fuji in a procession, one as the Poet Narahira on horseback.
Very rare panoramic print.

HOSODA YEISHI: 1750-1800.

458. THE LETTER. 14½ x 9½. "Yukon Rokussu."
A Courtesan in rich black, seated with Kasugaro of Kadotago and Wakune of Echizenya, to whom she reads a letter.
Signed, good condition and color.

459. A GROUP OF THREE LADIES. 14½ x 9¼.
Two women seated, one with a Drum, drawn with Yeishi's gracious long lines, with a third standing between them in a robe of thin lavender of exquisite superposed printing over pink, and patterned in butterflies. They are seen against a yellow screen.
Good condition and beautiful color, slight crease.

460. THE YELLOW BOAT. 14 x 9.
A large yellow boat with 4 ladies in rose, green and black. One has a Geisha Puppet.
Signed, lovely color and delicate gauffrage. 3 wormholes and a spot. The centre sheet from Yeishi's great pentaptych (5 sheet print), "Boating."

No. 461

461. A PRINCESS IN BLACK FROM THE ISE MONOGATARI. 13x9.

A very beautiful figure standing above her companion who wears lavender over rose-color, and turning to speak to a Youth in a robe of fine green to the left.

Signed. Collection's coloring and condition, Hayashi seal.

(Illustrated)

42.50

462. EN PROMENADE. 15 x 10.

Maple season, night with globe lanterns, and Isogi, a famous beauty in (faded) lavender with her kamuro and two Shinzo, Tekoya and Chiyama, in black out for a walk.

Signed. A superb composition although the coloring is going.

23-

463. ON THE BOAT: SUMIDA RIVER. 15 x 10.
A black and yellow boat, partly seen with three ladies, two seated, while one stands leaning on the yellow canopy, her violet robes over pale pink and yellow.
Signed. Sheet from a triptych. Fine color and fair condition.

464. PILLAR PRINT: A DREAMING BEAUTY.
Seated near a screen in (faded) lavender, dreaming of the high headed God of Wisdom.
Signed, mellowed, repaired, but very lovely.

YEISHO: Worked 1789-1800.

465. TEKOYA HINAZURU. COURTESANS WITH PUPPET BOX. 12½ x 8¾.
A seated Beauty in a fine and rare blue over rose color and her standing companion in pink with a puppet box and puppet playing a drum.
Signed. Very fine color, yellow ground and good condition.

YEIZAN: Worked 1807-1864.

466. CHERRY BLOSSOMS IN TOKYO. 10 x 15.
Three ladies seated on an Engawa under the pink pendant blossoms.
Signed, good color and condition.

467. FURYU ROKU TAMAGAWA. 14½ x 9⅛.
A green landscape, with winding stream and flowering shrubs: a courtesan seated on a yellow bench with a pipe.
Signed, margin line.

468. DIPTYCH: RYOGOKU NIGHT BOATING.
Night sky and crowded bridge with rockets; in the foreground two boats with ladies passing; the youth who rows and the standing figure in blue both being very fine.
Signed, a paste stain at the joining seam.

469. BOYS' FESTIVAL, FIVE SHEET PRINT.
A very happy subject beautifully treated. Seventeen little boys hace formed a Hunting Party, with one on horseback; and falcons, bows and arrows, lunch and folded umbrellas they are on their way passing an old Cherry thick with blossoms.
Signed. Rare form in a pentaptych.

470. TRIPTYCH: RYOGOKU FESTIVAL NIGHT.
Crowded bridge against a night sky with rockets; the water thick with boats, strung with red lanterns.

471. FURYU "8 VIEWS": YAHASHI. 10½ x 15¼.
Mother with a boy who plays with a ship. Signed, fine color and condition.

YOSHIKATSU: About 1850.

472. TIGER AND BAMBOO: KAKEMONO PRINT.
Splendid example in good color.
Signed.

THIRD SESSION

HIROSHIGE II.
SHOKOKU MEISHO.

473. KINTAI BRIDGE IN SNOW: YOKOHAMA. (2)

474. SNOW GARDEN.
With Mandarin ducks in the stream. Signed, no margins.

HIROSHIGE I.

475. TOKYO.
Fine view of the city set in green meadows. Good color and condition.

476. AKIBA: YATSUKAGE.
The former is the scarce shadow print from the Yedo Meisho, but no margins. (2)

477. KAMEIDO DRUM BRIDGE IN SNOW.
A good impression of a famous print, shaded foreground, snow of great purity, grey snow-filled sky.
Signed, margins with seals. Toto Meisho Series.
(Illustrated, p. 95)

HIROSHIGE AND YEISEN.

478. ITA BASHI (BY YEISEN) AND TRIIMOTO (BY HIROSHIGE)
Both from the Kisokaido. No margins. (2)

No. 477, p. 94

HIROSHIGE.

7- 479. CRYPTOMERIA HILL PATH IN RAIN.
Waterfall; both fine color and good condition; lacking end margins. (2)

4.50 480. HOT SPRINGS. MOON'S REFLECTION.
Fine color and condition, no side margins. (2 pcs.)

5- 481. WADA SNOW FROM THE KISOKAIDO.
Good color and impression, no margins.

4- 482. URAGA NIGHT SNOW: MINATO ZUKUSHI.
Very rare snow print, with margins, and good color and condition except that a corner is rubbed.

1- 483. FESTIVAL NIGHT ON THE RIVER: KYOTO MEISHO.
Good color and margins.

6- 484. ARASHIYAMA: FROM THE "KYOTO MEISHO."
Showing the Rafts drifting past Cherry Blossom Trees which line the bank. No margins.

485. SHINOBAZU POND: FROM THE TOTO MEISHO.
6- With the Cherries in bud along the Bank. Fine color and rare but no margins.

486. OKABE AND KATASE.
From the "53 Views," and the latter very rare, but with no margins.

3.50

HIROSHIGE'S TOTO MEISHO.

Eight prints from the obl. series, with margins necessary for title, etc.

1.25 487. GOYAKU RAKKAN.
Path across the rice-fields.

1- 488. KANDA MIOJIN.
Beautiful hilltop view. Fine color.

2- 489. NIPPON BASHI IN RAIN. KANDA MIOJIN.
Another view. (2)

2.50 490. OCHANOMIZU: TEA-WATER CANAL.
And Ryogoku Fireworks. Both in fine color. (2)

2.25 491. JUNKS AT TSUKUDAJIMA. Fine print.
And Shiba Shimei. (2)

HIROSHIGE'S "YEDO MEISHO."

Views around Yedo, and a popular series.

3.50 492. KAMEIDO TEMPLE SNOW.
Good color and condition with margins.

P. 493. RYOGOKU FIREWORKS.
Dark river and clear sky with rockets. No margins.

1- 494. RYOGOKU FIREWORKS.
A variation of the same, lighter in color. Margins.

6- 495. KAMEIDO IN SUMMER.
Good color and condition. Margin.

1.50 496. SUNRISE AT SUSAKI.
Kanda Miojin and Shiba Do Zoji. (3)

P. 497. TOEZAN TEMPLE AND UYENO TEMPLE GROUNDS. (2)

2.50 498. UME PLUM GARDEN, KAMEIDO.
Kasumegaseki. (2 pcs.)

1.75 499. TAKANAWA AUTUMN MOON.
Beautiful river view in fine color, with margins.

500. ASUKAYAMA; WITH GIRLS AND PARASOLS.
Toeizan Temple with four girls on the path. (2)

501. YOSHIWARA.
Two Views, one the Cherry Blossom parade, and the other "Early Morning" at the Gate. (2)

502. OCHANOMIZU IN WINTER.
A very picturesque snow print, with ladies mounting to the Teahouse beside the Tea Water Canal. Margins.
(Illustrated)

No. 502

503. MATSUCHIYAMA AND YANAGISHIMA.
Two views from the "Toto Meisho" in rich greens and blues, with black. Margins.

HIROSHIGE'S GRAND SERIES OF FISHES.

Seventeen of this series in full size lateral plates, early impressions of which are highly valued for their beautiful color and form.

504. RED TAI: KAZUKA: KURODAI, AND TAI. (4)

505. MEGURO; KAZUNA; SUZUKI; SAYORI. (4)

506. MEGURO; KURUMA-EBI; KAREI; HIRAME. (4)

507. TOBIUO; ISE EBI; KAZUNA; ETC. (5)

HIROKAGE.

508. STORM AT SHIMBASHI.
Ryogoku and Gohaku Rakkan. Three prints from the Upright "Yedo Meisho" series. Margins. (3)

IKKEI.

509. OJI FUDO: MEGURO FUDO.
Two famous waterfalls of Japan. Margins, signed. (2)

HANABUSA ITCHO.

510. TORISASHI: "THE BIRD CATCHER."
Priest, bell and sparrows. Two prints in black and white. (2)

KIKUGAWA EISHIN.

Osaka School Print.

511. TWO COURTESANS FROM THE HOUSE OF WAKANAYA. 5⅜ x 11¾.
Good tones of blue, pink and yellow with black.

KUNITERU.

512. LANDSCAPE: CHIKUJI.
From the Toto Meijo Showing Ships and the Moat, a corner of the city, etc. Fine color, signed, lacks two margins.

HOKUSAI.

513. THE CHUSHINGURA. 6⅞ x 9⅛.
Eight prints from the series including Urannosuke and the Letters, the Journey of Tonase, etc. (8 pcs.)

HIDENORI.

514. MOTHER AND SONS: PANEL. 5⅝ x 10¾.
Scarce example, but mellowed.

HIDEMARO.

515. TRAVELLING MEN. AND DWARF PINE. 6½ x 8½.
Printed in blue and black, rubbed.
Signed.

516. FIVE COLOR FLOWER SERIES. 8½ x 12½.
Girl seated by a yellow hibachi.
Signed.

517. ICHIMOTO DAIMONJIYA. WITH A FRIEND. 9½ x 14⅛.
She is seated playing the samisen. Signed.

HOEN.

518. NIGHT COMBATS.
Two warriors, on a dead black ground.
Signed. (2 pcs.)

HOKUSHU.

519. MAN AND WOMAN WITH A PUPPET.
They are seen at half length; clear printing and good color.
Signed.

HARUNOBU.

520. HASHIRAYE. GIRL WITH TOY DARUMA.
Standing by a black lacquer box. Signed, mellowed.

521. FOUR PRINTS FROM THE BOOK "WOMEN OF THE GREEN HOUSES."
Girls at flower arrangement, with Mousetoy, Go-Ban board, etc. Mounted on two sheets. (2)

522. SIX PRINTS FROM THE SAME BOOK.
Girls with Fan, Birdcage, Iris Blossom, etc. Mounted on 3 sheets. (3)

523. FOUR PRINTS FROM THE SAME BOOK.
Girls with Musical Instruments, Goban Board and letter. Mounted on 2 sheets. (2)

524. AUTUMN SCENE. 10½ x 8¼.
Two Courtesans heating sake on a verandah opening on the Sea. Apple green ground. Good color and condition.
Signed.

525. FURYU EDO SERIES. "8 Views." 8½ x 11.
Travellers, a youth, a girl and child listening to Uyeno Evening Bells.
Signed. Beautiful quality, but mellowed.

526. LOVERS GATHERING CHERRY BLOSSOMS. 7¾ x 10¾.
Girl with a green jar stands on the verandah watching her lover break a branch of blossoms from a tree near a stone lantern.
Unsigned, mellowed.

No. 528

HIROSHIGE TRIPTYCH.

527. SHINOBAZU POND IN WINTER: TRIPTYCH.
Famous early snow print by Hiroshige with three women under pink, yellow and black umbrellas. Signed.

HIROSHIGE AND TOYOKUNI.

528. THE SNOW GARDEN TRIPTYCH.
Man with umbrella to right and lady in blue to left. Rare triptych but rubbed, and the snow has oxidised to black. Signed by both.

(Illustrated, p. 100)

HARUNOBU.

529. THE SLEEPY BOY. 8½ x 11¼.
Verandah opening on an Iris Pond with Mother watching a boy asleep over his writing. Signed, mellowed.

HARUSHIGE.

530. THE LIVELY TEAKETTLE. 8 x 11¼.
A Dream of a Tea House Girl, who sees herself menaced by a Teakettle masquerading as a man on the edge of a yellow and black hibachi. Signed.

HOKUJU.

531. MAN IN BLACK. 9⅛ x 13½.
Large head, striking color. Signed.

HOKUSAI.

532. SAIGIO ADMIRING FUJI. Pillar Print.
In black and white.

KIOSAI.

533. BATTLE OF THE FROGS.
Fine peacock blue and green tones. Signed.

KIYONAGA.

534. FIVE PRINTS FROM THE "100 POEMS."
Man seated by a Hibachi, man with flute, etc. 5 prints mounted on 3 sheets.

535. KINTOKI WITH HIS RABBIT. 14½ x 9¾.
Watching oncoming sailboats.

536. JULY: FROM THE 12 MONTHS. 6 x 8½.
Group of Boys and Girls with Insect Cage.

537. KNEELING BOY PLAYING THE FLUTE. 7¾ x 10.
Effect of pink and green. Signed.

538. HASHIRAYE. MOTHER, MAID AND CHILD. 23 x 4⅝.
The Maid is bringing the baby to the Mother who is seated. Browned.

KORIUSAI: 1725-1785.

539. THE SERVANT OF THE HOUSE. 6 x 8.
Ecru and pink, a servant kneeling at the door where the master and mistress are seated.

540. HINAZURU AND ATTENDANT. HASHIRAYE.
She is seated, adjusting a hairpin, pale ecru and red in tone. Signed.

541. IRANOSSUKE IN THE CHUSHINGURA. HASHIRAYE.
With a lady leaning over the Balcony. Signed.

542. TREASURE BOAT WITH GODS OF LUCK: HASHIRAYE.
Stork flying over the billowing purple (faded) sail. Signed.

543. TREASURE BOAT WITH GODS OF LUCK. HASHIRAYE.
A different composition of this always popular subject, with fringed rosy and blue sail. Signed.

544. HASHIRAYE. PLEASURE BOAT PASSING FUJI.
Passengers exchanging lights for their pipes, etc. Signed.

545. HASHIRAYE: THE DREAM OF DAIKOKU.
Seated near his bale with pipe. Signed.

546. YOSHITSUNE AND BENKEI: HASHIRAYE.
The young hero on horseback with bow. Signed.

KUNIMARU.

547. FESTIVAL NIGHT: TRIPTYCH.
Ryogoku River and Bridge gay with boats and rockets under a starry sky. Effect of black, red and stone blue. Signed.

548. KINTEI: KEIBUN AND OTHERS.
The Men of 1830. Color prints. (5)

KUNIAKI.

549. NOBLEMAN AND TWO LADIES. TRIPTYCH.
Against a Chrysanthemum and lattice ground. Signed.

KUNIYASU.

550. THE RONINS ON THE BRIDGE: TRIPTYCH.
Winter snowy day. Signed.

KUNINAO.

551. NARROW PILLAR PRINT.
Showing the Treasure Ship and the Seven Gods of Luck. Signed.

KUNITOMI.

552. GEISHA IN A SOFT BLACK SASH ON HER GREEN ROBE.
Under a maple hung with a pink lantern. Signed. Good color and condition.

GOTOTEI KUNISADA.

553. THE BLACK SUN: TRIPTYCH.
Its rays lighting a fight between two men over a woman; and two other triptychs of bold color. (3 pcs.)

554. KINTOKI ON A BLACK BEAR: TRIPTYCH.
Meeting travellers near a water fall.

555. KINTOKI WITH FOUR BLACK BEARS: TRIPTYCH.
As Acrobats, standing on their heads held down by a tree. Signed.

556. SIX DIPTYCHS.
Men fighting in bamboo snow; Tea house lawn with figures, etc. All signed.

557. NIGHT STORM WITH A MAN IN BLACK.
Rich in color. Signed.

558. LADY IN A LARGE BLACK HAT.
Carrying a bough of wistaria. Fine color. Signed.

559. GEISHA WITH A MAN SERVANT: NIGHT.
Good color and condition. Signed.

560. MAN ON A RED HORSE.
And a traveller in blue. (2 pcs.)

561. TIGER COMBATS.
Two broadsheets, each showing a warrior or a coolie subduing a tiger. Signed. (2)

562. GIRL WATCHING WILD GEESE.
They reflect the crimson of the setting sun. Signed.

563. SHOKI IN FLAME COLOR.
With a little green Oni he has captured. Rare color. Signed, corner damaged.

564. SUNRISE AT FUTAMI: OBL. BROADSHEET.
Ladies on the shore at low tide waiting for the sunrise. Signed.

565. TRIPTYCH FROM THE GENJI SERIES.
Two men and girls; very gay coloring. Signed.

566. THE YOSHIWARA: TRIPTYCH.
Balcony with three beauties and attendants watching an unseen parade. Effect of tapestry. Signed.

567. TRIPTYCH: THE BLACK BELL.
Woman in black on a verandah ringing a huge black bell, with two men pulling at a roll of silk. Signed.

568. GARDEN AND RIVER TRIPTYCH.
Showing three ladies and a child in the foreground, with a pretty garden, stone lanterns, blue river, etc.
Signed.

569. MAN IN BLUE.
Kneeling on a yellow cushion, and four other broadsheet examples of the third Kunisada. (5 pcs.)

570. A GIRL LOOKING AT HER FOOT.
Curious mottled greenish robe. Signed, good condition.

KEISAI.

571. DAIKOKU: PANEL PRINT.
Wearing green, carrying a bag and seated on the bales. Signed.

KUNITANE.

572. TEA HOUSE VERANDAH: SUMMER NIGHT: DIPTYCH.
Crowded upper balcony with blue water view beyond. Signed.

KUNIYASU.

573. GIRL WITH A SNOW BALL.
Fine color and printing and condition. Signed.

574. DIPTYCH: SUNRISE ON TWIN ROCKS AT FUTAME.
Many admiring travellers in the foreground, with shore and sea and forest beyond. Signed.

KUNIYOSHI.

575. ANIMAL DANCE.
Cat in blue, a green frog and a fox in lavender, etc. Signed. (2 pcs.)

576. OYAMA FALLS: TRIPTYCH.
Very scarce, but rubbed, showing a crowded scene with many bathers and onlookers. Signed.

577. TRIPTYCH: NIGHT SCENE AT THE THEATRE.
Showing four actors in a forest. Signed.

578. TRIPTYCH: THE DOCTOR'S OFFICE.
Many patients and various treatments. Signed.

579. THEATRE SCENE: TRIPTYCH.
Very interesting scene from a play showing the chorus of men in black.
Signed.

580. IDE TAMAGAWA: TRIPTYCH.
A favorite print showing three girls wading the river near great clusters of yellow roses. Signed.

581. RAIN AND WATERFALL PRINTS.
Kuniyoshi's best known rain scene, with chattering coolies with umbrellas or straw coats, and men admiring the waterfall. Signed. (2)

KI'TAO MASANOBU.

582. DAIKOKU. PILLAR PRINT.
Carrying a bag and standing on his Bales. Good color and condition.

583. MAN WITH A LUTE. Sq. form.
Printed in monochrome.

584. OSAKA SCHOOL.
Picnic by a river; Cherry blossom celebration, etc. Chuban Diptych. (5)

585. TWO COURTESANS OF THE OSAKA SCHOOL.
One seated with a letter. Signed by Eishin.

SEKIJO: Pupil of Sekiyen.

586. MOAT AND CASTLE TOWERS. MELLOWED.
Pillar print showing the Gods of Luck. Signed. (2)

SHIGEMASA.

587. TWO PILLAR PRINTS. Pheasant on a pine over a waterfall and a Warrior shooting a bow.

SHUNJO.

588. MATSUMOTO KOSHIRO, WITH TOBACCO BOX AND PIPE 5 x 11½.
Good lines but color going.

589. NAKAMURA NAKAZO AS A WARRIOR. 5⅜ x 11½.
Wearing an applegreen robe. Signed, with Hayashi seal.

SHUNKO.

590. THE ATTACK. 8½ x 7½.
Group of seven men. Mellowed.

591. TRIPTYCH: FIERCE COMBAT.
Yellow ground with fine bold color scheme in red and black. Signed.

SHUNSEN.

592. CHILDREN IN THE FIELDS.
One boy riding a black bullock and playing the flute.

593. THE SHOWER. Obl. Broadsheet.
Two ladies with an umbrella sheltering under a tree, others running to cover.

594. CHUSHINGURA: 2 SCENES.
Pillar print of Koman and Gengobei and Geishas playing music. (4 pcs.)

SHUNSHO: 1726-1752.

595. THREE PRINTS OF SQUARE FORM.
Maid receiving a guest and lighting him in the gate; Travellers and cuckoo, and a lady waiting. (3)

596. TWO PILLAR PRINTS.
Each showing warriors on horseback, different scenes. (2)

597. THREE PRINTS OF SMALL SQUARE FORM.
A Lady receiving a visitor; girls making salt, and three men by a river. Signed. (3)

598. FOUR COURTESANS AT THE LANTERN FESTIVAL.
Broadsheet of fine lines but rubbed and color going.

599. THE FIRST NAKEMURA SUKEGORO WITH DRAWN SWORD. 4¾ x 11⅜.
In short robe standing near a cluster of Bamboo trees.

600. THE FIRST SAKATA HANGORO IN BLUE. 5⅛ x 11½.
He carries a pair of clippers; the name on silk strip at the top.
Signed.

601. NAKAMURA SUKEGORO AS A WRESTLER. 5½ x 12.
Wearing a coat of Indian red, with large hat and a sign in his mouth. Jar signature.

602. SEGAWA TSUNEYO POSING AS UMPIRE. 5⅛ x 11½.
She wears sweeping robes, with large cloak of Indian red, and carries a fan. Signed.

603. MATSUMOTO KOSHIRO IN A BLACK ROBE. 5¾ x 12¾.
Fine pose but the print is mellowed. Signed.

604. A SAMURAI OF THE MATSUMO FAMILY. 5¾ x 11⅝.
Carrying an open yellow umbrella. Signed.

605. THE VICTORIOUS SAMURAI. Hosoye. 5½ x 12.
Returning with plum boughs and gourd. Signed, fine color and good condition, one wormhole, signed.

606. DAIKOKU EBISU AND BENTEN. 7⅝ x 10⅝.
Examining a scroll. Mellowed.

607. LADY IN PINK ON A VERANDAH. 6¼ x 9.
Well and pine near; she reads a letter. Margins.

608. "100 POEMS SERIES." 6¾ x 9⅛.
A poet in a sweeping red robe with yellow uchikake holds her covered hand to her mouth. Margins.

609. TWO LADIES LISTENING TO A BIRD. 6½ x 9⅛.
Garden scene with green and yellow wall and Plum tree. Margins.

610. TREASURE BOAT OF LUCKY GODS. 9¼ x 14½.
Good color and condition.

SHUNSHO (ATTRIBUTED).

611. WARRIORS ON HORSEBACK. Pillar Print.
Warrior with bow in his mouth riding a huge black horse, pawing the shore, another behind him on a white horse still in the waves.
Unsigned.

SHUNSUI.

612. YOSHITSUNE AND BENKEI: The Fight on the Shore.
Tan ye. Pillar print.

SHUNTEI.

613. MATSUMOTO KOSHIRO. 8¾ x 9½.
In a rick black coat over purple, carrying a Fan and sacred emblem. Signed.

614. ICHINOTAMI WAR TRIPTYCH.
Fight on the shore, with horsemen and warriors on foot. Splendid blue. Signed.

615. TOMATOMO KIKKO. 9⅞ x 13¼.
With a kneeling girl on the roof. Signed.

616. UTSUNO MIYA IN COMBAT. 10 x 14½.
Riding a red horse. Signed.

617. ACTOR AS KONU WITH A WAR AXE. 6 x 8¾.
Wearing green and standing by a waterfall. Signed.

618. OTOBAYAMA THE WRESTLER. 10¼ x 14¾.
A huge figure against purple and tan drapery. Signed.

SHUNYEI.

619. ACTOR WITH A FAN. 5¾ x 13.
Seated against a screen with suggestion of Cherry bough Signed.

620. ACTOR AS A WARRIOR. 5⅝ x 12½.
In a short green coat over (faded) ecru, holding a drawn sword. Signed.

621. ICHIKAWA DANJURO DRAWING A SWORD. 5½ x 12¼.
In a short robe, good color but stain on background, and a few holes. Signed.

622. ACTOR AS A RONIN. 5 x 11⅞.
Dressed in yellow and black carrying a ladder. Signed.

623. SCENE FROM THE CHUSHINGURA. 5⅜ x 12½.
Sixth Act, with group of four. Signed.

624. HOSOYE DIPTYCH. 10½ x 11½.
Wrestlers near a black tower, on the sea. Signed.

SHUNZAN.

625. ACTOR WITH A POT OF SAKE. 5¼ x 11¼.
Holding also a pink tray. Mellowed. Signed.

626. THE PEEP SHOW. 9⅛ x 12¾.
Two boys and a girl with a Peep-show Box. Signed.

SHIGENOBU.

627. BRIDGE NEAR IMAICHI.
Temple of Soshaya, etc. Color prints, sq. form, and a diptych. (5)

EARLY SUMI YE OF THE NISHIKAWA FAMILY.

628. THE DEVIL KILLER. DIPTYCH. 13 x 9½.
Unsigned. Ink print.

629. PANEL PRINT, STONE RUBBING.
Buddha on a Lotus, formed of characters. Unsigned. Very early black and white.

SHIKO OR CHOKI.

630. A GROUP OF BOYS AS WRESTLERS. 6¼ x 8½.
Scarce but mellowed; with a pretty little circular landscape and ladies. Signed Choki.

BUNCHO.

631. YEHON BUTAI OGI. 1770. BY BUNCHO.
Six prints, original impressions from this famous series, three of them being the noted actors playing the parts of Courtesans. (6 fan prints)

BUNCHO AND SHUNSHO.

632. YEHON BUTAI OGI. 1770. BY SHUNSHO.
Five Fan prints from this noted series of portraits of actors, Bando Matatero, Seigyo, etc. (5)

UNSIGNED PILLAR PRINT.

633. EBISU DREAMING OF THE "RAT'S REVENGE."
Leaning on his rice bales dreaming of a Rat in Samurai's dress scatting a cat out of a house.
Pillar prints, probably by Koriusai.

634. FLOWER ARRANGEMENT. TRIPTYCH.
Nine Women arranging flowers. The background is a Pine Tree Screen.

SUGAKUDO: DIED YOUNG.

Great Flower and Bird Painter. Worked Bunsei Period, 1818-1829.
Ikii Utsushi Shiju Hachi Taka (Portraits of 48 Birds)
or "Four Seasons of Birds and Flowers."

635. THREE PRINTS BY SUGAKUDO.
Eurystomus and wild Lotus; dove and beech; Title of the Set dated 1820. (3)

This and following lots by Sugakudo are all in good condition with margins, and are the good, early originals with gauffered background, gauffered plumage, etc.

643
642

636
647

636. FULL MOON AND CLUDORI.
Seen through reedy grasses.
(Illustrated)

4.50 637. HERON AND LOTUS.
Fine color in the green leaves and aubergine blossoms, with the white bird with gauffered plumage.

2- 638. CUCKOO AND COCKSCOMB.
Tomtit and blue honeysuckle. (2)

6- 639. SPARROW AND CHERRY BLOSSOMS.
Black Moorhen and Wistaria. (2)

4- 640. WHITE SPARROWS AND WILLOW BRANCHES.
Small White Cockatoo and red Nanten blossoms and berries. (2)

5.50 641. MAPLE BOUGHS AND BLUE BIRD.
Sparrow and Cherry bough. (2)

8- 642. HUMMING BIRD AND WILD ROSES.
Apricots, bird and blue rocks. (2)
(The Latter Illustrated)

4- 643. THRUSH AND WILD MUSTARD.
Yellow rose, honey-suckle and bulfinch. (2)
(The Second Illustrated)

4 644. SPRING: THE COCK AND INSECT.
A beautiful print. A Cock with hen discovering an insect, near wild strawberries.

2- 645. COCK AND HEN.
The same, with margin slightly shortened.

1- 646. THE BLUE LOTUS: FUKI AND CHICKENS.
Bees flying, and young chickens hovering under the umbrella like leaves of turquoise blue.

6- 647. SPRING: WHITE HAWK PINE AND SUN.
The best known print of the series.
(Illustrated)

4- 648. WINTER: SNOWY PINE AND HIYODORI.

6- 649. PERSIMMONS AND EMERALD SPARROWS.
Beautiful color.

650. SPARROW AND GOURD.
A beetle hiding under the leaves.

651. WINTER: Brown eared Bulbul and Nanten Berries piled high with snow.

652. KINGFISHER AND YELLOW ROSES.
Beautiful color.

653. SUMMER: POMEGRANATES.
Pair of Hakuto-O Birds near the bursting ripened fruit.

654. BIRDS AND PEACH BLOSSOMS.
Pair of blue grosbeaks with Plum and Peach.

655. AUTUMN: Kokumaru (blackbird) and Mizuhiki.
Publisher: Koyeido.

656. WINTER: TWO BIRDS BY SUGAKUDO.
Wren and Peony Rice Straw; Pair of White Sparrows and Banana Tree. (2)

657. TWO PRINTS BY SUGAKUDO.
Autumn; Atori and Cockscomb; Swallows and Salvia.

658. SUMMER: Peony and Jushimai.
Finely printed with a shaft of sunlight.

659. TWO BIRD AND FLOWER PRINTS BY SUGAKUDO.
Mushikui and Honey Suckle; Bird and Wild Peas. (2)

660. THREE PRINTS BY SUGAKUDO.
Wagtail and daffodil; Woodpecker and Violet; White Sparrows and Willow. (3)

661. THREE PRINTS BY SUGAKUDO.
Spring: Dolikos Bird and wildpeas; Thrush and Peas; Waxplant and blue bird. (3)

662. TWO PRINTS BY SUGAKUDO.
Spring: Japonica and Jurin bird; Quail and Cyclamen. (2)

663. TWO PRINTS BY SUGAKUDO.
Summer: Black Moorhen and Wistaria; wild shrub and emerald love-bird. (2)

664. TWO PRINTS BY SUGAKUDO.
Summer; reed bird and wild Wistaria; Finch and Redbells.

665. AUTUMN: TWO BIRD PRINTS.
Blue bird and Lady-slipper; Thrush and winter Cherry. (2)

666. EMERALD SPARROW AND PLUM.
Shirley poppies and Sparrows. (2)

667. RED PAROQUET ON BLUE ROCKS.

668. YELLOW CANARY AND PAWLONIA BUDS.

669. GROSBEAK AND JAPONICA.
Wild duck and morning glories. (2)

TOYOKUNI II.

670. KIYOMASU: A NOTED WARRIOR. 7 x 9½.
Subduing a Bandit. Signed.

671. NAKAMURA SHIBAKAN AND NAKAMURA UTAEMON.
Wearing a long blue robe in a net and stork pattern and the latter carrying a fan. Signed. (2)

672. MAN DANCING ON THE BRIDGE.
Short yellow robe, with wing sleeves. Signed.

673. THE CHERRY TREE POEM.
Girl in black in a wave pattern wearing a sun hat is tying a poem to the pendant branches of the Cherry Tree. Signed, lovely color.

KOSOTEI TOYOKUNI.

674. GIRL IN BLUE.
Seen at half length. Signed.

675. NAKAMURA SHIBA KANE: WITH A PEONY.
Nakamura Utayomon by a waterfall and four others. (6)

676. KATOOKA MATSUSUKE AS KASANOYE.
Wearing black and she holds a tray of cakes; Seki Sanjuro and 2 others. (4)

677. BANDO MITSUGORO: WITH FLUTE AND SWORD.
Tomimoto Buzan and 2 others. (4)

678. THE BLACK KAGO: THE STORM: TWO TRIPTYCHS.
With three men, and a woman and two men. (2 pcs.)

679. TWO DIPTYCHS.
Boat with man and woman and woman fighting through an umbrella. Signed. (2)

TOYOKUNI I.

680. VIEW OF ASAKUSA WITH WORSHIPPERS.
Two heads of women and the head of a wrestler. Sq. form. (4)

681. ACTORS AS THE GORO BROTHERS.
Including the famous Donsaburo. Signed, fine color and fair condition.

682. PANEL PRINT FROM THE CHUSHINGURA.
10th Act showing Hagino Isaburo. Signed.

683. PROCESSION OF WOMEN. Two sheets, 10⅛ x 14¾.
Seven women in a procession on the shore, two sheets from a set of 5. Signed.

684. YOUNG NOBLE ON HORSEBACK. 10 x 13¾.
Attended by two young women. Signed.

685. SAWAMURA TANOSUKE VIEWING THE MOONRISE. 9½ x 14⅜.
Her robe of beautiful black with green pine pattern. Signed.

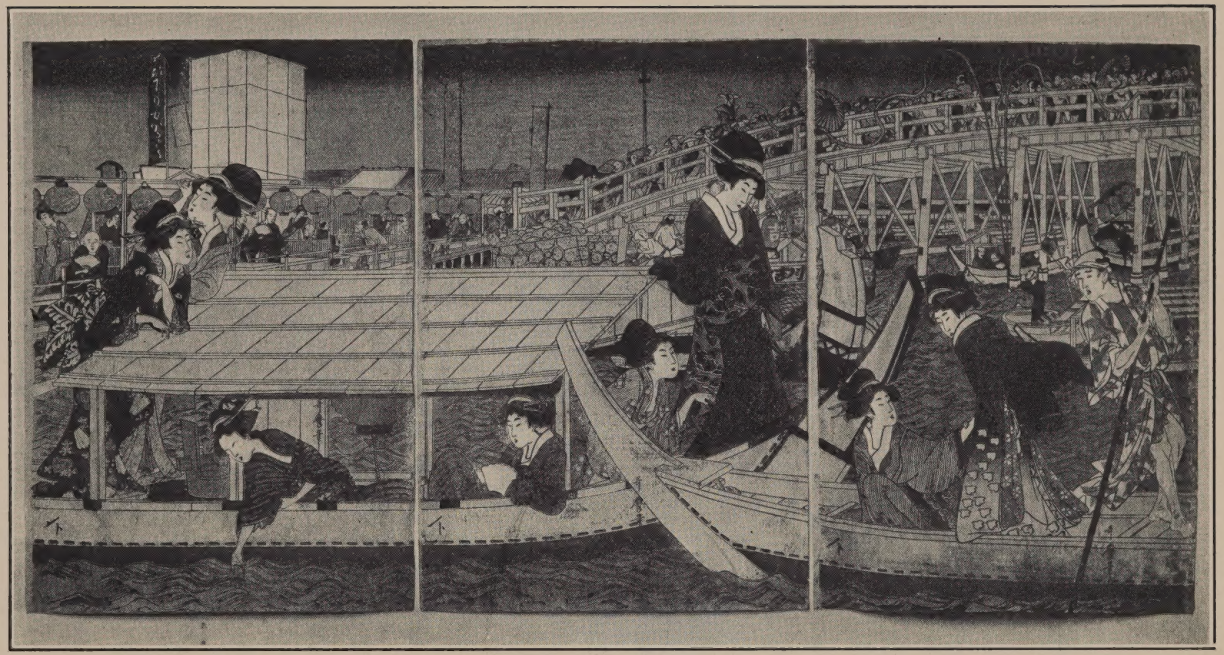
686. MATSUMOTO KOSHIRO AS AN OUTLAW. 9¾ x 14½.
Dressed in black and green with a paper carton of Chrysanthemums. Signed.

687. SAWAMURA TANOSUKE AS O NO NO KOMACHI. 10½ x 15.
She is seated, her hair flowing, before a koto. Signed.

688. TWO ACTORS WITH AN AMULET BAG. 10 x 14½.
Suketakaya Takasuke wearing a purple kameshimo over blue, and Matsunomote Tokunosuke carrying the bag. Signed.

689. SEGAWA ROKO AS AN UMPIRE. 10 x 14⅜.
She carries a Wrestler's fan, her sweeping purple robe patterned in Chrysanthemums. Signed.

690. HANAZUMA OF KAGAYA. ON PARADE. 9½ x 13½.
She is attended by Sakura and Nioi. Signed.



No. 165. Utamaro, p. 34.

691. TWO DRUNKEN MEN FIGHTING AT NIGHT.
Seen at half length. Black ground. Signature in white reserve.

TSUKIMARO.

692. CHOZEN OF TAKOYA: LARGE HEAD.
With an attendant. Mellowed. Signed.

693. GROUP OF THREE IN CHERRY SEASON.
Nobleman, a Lady and a Child who carries a branch of blossoms. Signed.

694. A COURTESAN IN FULL REGALIA.
With two Kamuro in Cherry blossom season. Signed.

TOYOHIRO.

695. THE RIVER BALCONY.
Three girls at night with music and a tall lantern. Signed.

696. TWO BOYS WITH DRUM AND FLUTE. 6 x 8. Mellowed.

697. TWO GIRLS WADING UP TO THEIR KNEES. 5 x 7¼.
Signed.

UTAMARO.

698. EBISU: PILLAR PRINT.
Holding the Great Carp. Signed.

699. SEGAWA OGIYA SEATED. 8⅜ x 12¾.
Her purple uchikake slipping from the rose-colored underrobe, which is tied with pale yellow.
Signed, fine color and fair condition.

700. TAKAGAWA OF OGIYA AND HER RETINUE. 8¼ x 13.
A group of three ladies and two little maids in soft (faded) colors in designs of fans, etc. Signed, wormhole filled.

701. OSOME AND HISAMATSU. HASHIRAYE.
The parting scene; a great composition but the color is going. Signed.

702. BEAUTIES OF GOSETSU. 10 x 14¾.
Mother and child with maid carrying a large package, both seen at half length. Signed, fine color but shows creases.

703. THE LOVERS SONG: TOSE KIUTA. 10⅛ x 14¾.
Youth seen at half length leans over a girl in pink tied with green, who holds a writing brush. Signed, fine composition but colors fading, and corner rubbed.

704. ONNA FUZOKU SERIES. Each 4¾ x 7½.
Two prints showing a Woman with a little baby and another cutting a garment. Signed, on one mount.

705. WOMEN SEEN HALF LENGTH WEAVING. 10 x 14¾.
From the "12 Series of Handwork," one woman holds a bolt of black and white check for the woman carding to look at.
Signed, splendid lines and fair condition and colors fading somewhat.

706. LARGE HEADS OF AKEHA AND YAYOI. 10¼ x 15⅛.
Of the Teahouse Tekoya.
Signed, fine color and fair condition.

707. FUJIWARA OF TSURUYA. 9¼ x 13⅞.
Her rich black robe is worn over pink. Signed.

708. FURYU SHOGEI: TEACHING MANNERS.
Lady teaching girls how to serve Tea. Signed.

709. SUMI YE OR INK PRINT. 8½ x 13¼.
Two Peaceful Deities walking in the Garden. Signed.

710. BALCONY AND THREE LADIES. 10 x 15¼.
They sing and play on the drum and samisen.
Signed. Fine color.

711. A NOBLEMAN ATTENDED. 10¼ x 15¼.
Four ladies, in black and tones of blue, attend a nobleman, shading him with a large umbrella. Signed.

UTAMARO II.

712. GARDEN SCENE WITH LADIES AND GIRLS. 9 x 13¼.
Lady in purple, wearing a sun-hat with another in green, and a child with Battledore. Signed.

713. TRIPTYCH: STREET SCENE, LANTERN FESTIVAL.
Groups in front include a man in fine black, famous beauties in rich colors, with throngs of people in the back, lighted tea houses, etc.
Signed.

YEISEN: 1792-1848.

714. PROCESSION OF LADIES ON RYOGOKU BRIDGE.
Triptych, full of the fine color contrast in black and lilac, the bridge oxidising. Signed.

715. GIRL IN THE RAIN: PILLAR PRINT.
She holds an open umbrella. Signed.

716. TARASODE OF DAIMONJIYA: ON PARADE.
Accompanied by two kamuro, tapestry effect of green, pink, blue and black. Signed.

YESUI.

717. SHIZUKE OF TOMAYA WITH A BOOK. 9¾ x 14¾.
One of the large heads for which this artist is noted. Signed, rubbed.

YEIZAN.

718. MUKOJIMA. 9 x 13¼.
A girl in blue on a bridge in the Iris Pond. Signed.

719. BIJIN GOSEKU: "MAY."
Girl, half length, adjusting a hair pin. Signed.

720. A YOUNG GIRL WITH A LETTER. 10 x 15.
Half length, holding the writing brush. Corner rubbed. Signed.

721. TOSEI BIZEN SERIES.
Two girls seen at half length. 9 x 13. Signed.

722. TAMAGAWA SERIES: "ROKOKU TAMAGAWA." 9½ x 14⅛.
Young girl in pink seated with a puppet in black. Signed.

723. "PRESENT STYLES"—IMAYA FUZAKU SERIES, 9⅞ x 15.
Two Ladies near a rack with black. Festival Banners. Signed.

724. CHOZAI AND NISHIKIDO OF TEKOYA.
Half length view from the "Seiro Makui" series. Signed. Good color but a little rubbed.

725. OCHIYA AND HANEMON. PILLAR PRINT.
The lovers are seen at half length. Signed.

3- 726. UMEKAWA AND CHOYEMON.
Rikiya and Koname. Two pillar prints. Signed. (2)

4- 727. "OGI"; THE FAN. IMAYO ZOZEN SERIES.
Lady with a little boy who plays with a lantern. Lady with a book (2, both signed).

728. FORDING: THE OI RIVER: TRIPTYCH.
2- Lady in a black Kago and attendants being carried over. Signed.

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